ike WEEKLY

Ready for Cabinet

–See Page 3

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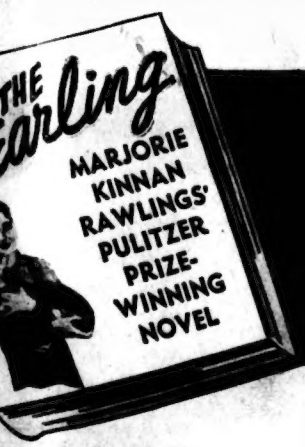

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Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,092. Thursday, June 5, 1947. Vol. 364.

MITCHAM FIRE DARKENS LONDON
See BRITISH MOVIETONE NEWS

Technicians Win a Five-Day Week

WITH SATURDAY OVERTIME PAY

THE whole British production industry is expected shortly to be operating on a five-day week. A major decision which appears in the final draft of the new B.F.P.A.-A.C.T. feature production agreement, ready for final signature next Tuesday, is that technicians will work a 44-hour week from Monday to Friday.

This policy, the KINE. learns exclusively, has been adopted by the producers against a union guarantee of a new overtime formula. Overtime rates will now be paid on Saturdays at one and a half and on Sunday at double rates. Producers will be expected to plan out their overtime work schedule with union men before starting a new picture.

New wage rates for technicians show an increase for the lower grades by as much as £10 a week. The whole agreement was described by union secretary George Elvin on Tuesday morning as "most satisfactory."

A detailed review of the B.F.P.A.'s labour front policy as applied to the new Films Act is on page 6 of to-day's issue.

C.E.A. Plans to Ban Thurston Film

The C.E.A. may ban the Thurston prison escape picture, "There Is No Escape." W. R. Fuller, general secretary, told the KINE. this week that the General Council when it meets at Eastbourne on Wednesday will be asked to endorse a resolution which has been in the Association's rules for several years: That members be recommended not to show pictures about or featuring people who have gained fame and notoriety through the law courts.

Fuller says that he feels confident that members will want to stand by their original resolution, which was made at a time when certain types of factual pictures were nearly bringing the whole business into disrepute.

The Thurston escape film was recently criticised by the London *Star*. It was made at Marylebone by Reginald Halsted and is now, the KINE. understands, in the laboratory where release prints are being made.

An official of Exclusive, which is handling the picture, said this week: "We are rushing copies along for a Trade show as early as possible."

Cripps Quota Plan Now Ready for the Cabinet

"NO REPRESENTATIONS FROM U.S.—YET"

New Act will Kill the Featurette

THE Board of Trade this week stated that it has received no official communication from any U.S. Government or film industry authority asking it to postpone the new Films Act for a further 12 months.

Sir Stafford Cripps, President, the "Kine." understands, now has the completed advice of his Films Division experts and will be putting his plans before Cabinet members within the next few days.

Events this week indicated that the Board legislators, working on the line of split quota for exhibitors, will fix a cost and footage clause for second features which will serve a death blow to the "featurette" and, at the same time, may mean that few—if any—British travel and documentary pictures get a quota ticket.

It now seems reasonably certain that there is to be a varied percentage for different kinemas (writes a KINE. reporter).

As has already been predicted in the KINE., it is probable that a White Paper will be published after the draft proposals have been studied by the Cabinet.

"KINE." HISTORY OF THE C.E.A.

A special C.E.A. Supplement will be published together with next week's issue of the KINE. on June 12.

It will contain the first really authoritative history of the Association, numerous articles by exhibitor leaders and a message from Sir Stafford Cripps, President of the Board of Trade.

The special issue will also contain Eastbourne Conference reports and pictures.

"DON'T INTERFERE WITH OTHERS"

—Says F.I.E.C.

THE Film Industry's Employees Council has tabled this resolution for discussion at the world film workers' conference set for Marianskelazne, Czecho-Slovakia, on July 27: "We should help each country to develop its own film industry and culture without interference from other countries."

This conference, the first of its kind, was discussed by the A.C.T. General Council this week. The union men also reviewed Continental film festivals and found that they were not satisfied with the method used by the producers to select British pictures.

So they have sent a resolution to the Foreign Office and the B.F.P.A. asking that a representative trade committee be set up.

The meeting heard that some 50 newsreel war correspondents are to be paid a bonus of £50 for one year overseas service, and £25 for service at home. They will get £25 for additional yearly service overseas.

The A.C.T. resolution on the Films Act was not discussed at the Labour Party conference at Margate. But the union thinks the matter urgent, and has asked that it has the attention of an early meeting of the party executive.

JARRATT CONTINUES HIS CAMPAIGN TO START EXTENDED RUN THEATRES FOR BRITISH FILMS

SIR ARTHUR JARRATT is continuing his campaign to secure extended runs for films of top box-office merit.

"My view is quite simple," Sir Arthur told the KINE. "I have always championed British films from my earliest days in the business, and I am not now taking any line which I have not taken throughout my career.

"It is absolutely essential that worthwhile British pictures get the last ounce of playing time out of their own territory, for after all this is still the place where we have to depend for practically all our income.

"Yet the booking position is such that a first-class picture doesn't get anything like the playing time to which it is entitled. A good one and a bad one booked to the same people will get exactly as much screen space. The only difference is in the takings.

"But I maintain that the worthwhile film should obviously play much longer than at present.

"As it is you can get, say, 320 weeks on a circuit for a picture which will come off before it has exhausted its potential audience and precisely the same time for another film which doesn't bear comparison.

"There are still more than 800 theatres in this country changing their programmes every two days. On the big circuits, except Gaumont, it is virtually impossible to get more than a week. If quality is to be maintained when production costs rise, it seems to me absolutely essential for at least some part of the trade to adopt the theatre policy. The allocation of the same playing time for a good or bad, big or small, picture is obviously outmoded.

"The remedy is to extend the bookings in key theatres, the runs between the pre-release and the general release. Given sixty theatres in this country, outside of London, that would play films as long as they could play them, then the ordinary circuit bookings would be so enormously augmented that the whole question of film revenue would be changed.

Old Technique

"As it is, the technique of booking films for two, three or seven days has not changed for forty years, whereas production costs have gone up a hundredfold.

"Crystallised, my suggestion is the establishment of a key theatre booking group outside London, for which the contract would be separate from the ordinary circuit booking and in which the films would run their full time. The decision can only come from the circuits themselves, and there is no sign yet of a move being made in that direction.

"The enormous success of reissues shows that pictures these days are just not exhausting their audience. It is in the interest of all three branches of the trade to reshuffle present procedure and create an extended run circuit booking.

"The producer would gain because his films would take more money. This applies whether he is British, selling a Wilcox picture, or an American selling a Goldwyn. The renter would gain, too, because his take in the extended run circuit would give him a large slice of cake.

"I think, too, that the ordinary independent exhibitor would gain, as he would probably use the long runs to cut down his percentage."

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BRIGHTENING THE WEST END

THE West End of London is causing grave concern to members of the London and Home Counties branch of the C.E.A.

Meeting last week, the film men said bluntly that a box-office slump was being created owing to a lack of foresight on the part of legitimate theatre managements.

The London theatre is still running on war time lines, with shows starting long before dinner-time. This means that the West End finishes earlier and that there is little or no business about by the middle of the evening.

So serious is the situation in the opinion of London showmen that a campaign for brightening the West End may be launched under the guidance of the experienced Arthur Taylor.

The crux of the problem seems to be the staggering of working hours. Old habits have changed, the enormous early rush hour of the old days, which enabled the film theatres to get two crowded houses in one night and which left the West End busy until nearly midnight have gone—perhaps for many years, perhaps for ever.

There is one cheerful side to the problem, which it seemed that the London and Home Counties' men did not altogether stress in their debate.

The total number of filmgoers is still virtually as large as at the top of the boom, and if it is true that there is a slump—which is more than merely seasonal—in the West End it must mean in theory at least that the suburbs are making up the leeway.

So, from the overall view of the trade generally, the business is not losing on the roundabouts more than it is making upon the swings. Suburban business has been very, very good indeed—until the heat wave.

Let us all hope it gets back to top form in the autumn.

SIR ARTHUR JARRATT is nothing if not a penetrating thinker on film matters and he certainly started something with his now memorable letter to the *Daily Telegraph*, in which he advocated extended runs and the establishment of special theatres at which pictures would be played on theatre lines, with the run continuing until local public demand was exhausted.

You may remember that Jympson Harman, the critic, and a close personal friend of Sir Arthur, wrote an article in last week's KINE. advocating a similar line.

Since then I have had a long talk on the subject with Sir Arthur, who is convinced of his argument that the average big picture is taken off long before it has been seen by all the people who want to see it. To prove this he quotes the success of re-issues.

"THE Seventh Veil," he suggests is a classic example. It was played as an ordinary booking through the Gaumont circuit. It went out to the independents in the ordinary way; then later it came back to Gaumont and did huge business at the same theatres which had previously withdrawn it after only a week.

Jarratt's argument, summed up, is that a big booking on, say, A.B.C. is worth about 320 weeks of playing time. If you could create 60 theatres ready to play that same film for a month you would have created 240 weeks of playing time before the picture went to the circuit.

From the producer's point of view the suggestion is of great importance, and men like Sir Arthur are arguing that this is the only way whereby films, whose costs are going up rapidly, can recoup themselves and make profits in the home market.

THE subject is a complicated and difficult one, and you may depend upon it that the trade has no intention of lightly making so radical an alteration to the intricate booking system which has grown up in Britain over the years.

Nevertheless, there is a growing body of opinion that the really worthwhile pictures are getting less than their justifiable playing time, and Sir Arthur, at least, argues that only by creating a sort of intermediary booking between the pre-release and the general release with the playing date extended to the limit, can you overcome this.

An example, I believe, is "The Best Years of Our Lives" which we can all agree is an outstanding film in every way.

APPARENTLY, it has been booked to Odeon, on a single week playing business with no possibility of an extended run. This means it will get about 300 playing weeks from the circuit, yet if the Jarratt scheme were put into effect it would have something like 240 weeks to begin with before it even went out on its main run.

What Sir Arthur wants, in short, is an extension of the system now applied to the West End of London where you have theatres like the New Victoria playing pictures just after the pre-release.

He thinks that if you could have ten theatres of this calibre around central London—like the State, Kilburn, say—and let them play their pictures right out, theatre fashion, you would build up enormous grosses for the really worthwhile films, and at the same time you would not damage the value of the picture for the ordinary exhibitor on general release.

You will find some of Sir Arthur's views in this week's KINE. and they will certainly give any interested party plenty to think about.

THERE is one other side to this problem and that is the undisputed fact that the industry is beset by an absolute famine in playing time.

In New York, United Artists have been saying some very blunt things about their booking arrangements with the Rank group, and, according to one source, this major American company now has 14 films held up for lack of a circuit booking off which to launch a general release.

IT is true that there are many more theatres than there were, say, 15 years ago. But booking has become so centralised that unless a renter can get at the top of the queue for one of three contracts he stands litle chance of making a really big gross in this country.

The pressure to get into the circuits is greater than it ever was and this means—unless present methods are entirely changed—that firms like Odeon simply cannot book extended runs.

WE do not normally plug pictures in this column, but it is worth putting on record the fact that there was a small queue outside the Empire at 10 o'clock on Monday morning.

This does not mean that "The Yearling" is breaking records. Nothing could break records in weather like this. But it does show that despite some of the sceptics in the Trade a big week-end Press can make a difference to a film, even in flaming June.

Otherwise, there is not much cheerfulness around box-offices.

THE cheerful voice of Irving Asher, one of the nicest blokes who was ever shipped to us from the United States, came bubbling over on the phone just as the KINE. was going to press.

Irving is paying a short visit to England on purely personal business. He was over here for many years before the war in charge of the Warner Studios at Teddington and he made many deep roots in England—a country for which he has an affection second only to his enthusiasm for his native California.

Irving will be around for a few days, before going back to the States.

LOU JACKSON is back in Tow after an optimistic trip Canada, where he has won o cial support for his scheme start production.

He has also been to Bermud where he and Lady Yule ha gone into the hotel business, th earning a dollar or two for t Old Country.

DANNY, by which cheeri cognomen most of describe my old card-playi adversary Monja Danischewsk Michael Balcon's public re tions man at Ealing, has had official pat on the back from t highly fastidious woman journal *Vogue* for the part has played in improving t standard of film advertising.

As one who has had sever bees in his bonnet on this su ject, I go on record as agreein with *Vogue*, and award Dann a petrol coupon myself.

AT its best, Ealing advertisin is an admirable mixture individual draughtsmanship a typography, ideally combinin the artistic with the commercia It is the leader of its field.

Danny would be the first give full marks to S. John Wood the advertising expert, wh collaborates with him on th side of his duties.

In one sense Danny is particu larly lucky. Mick Balcon, hi chief, is a man of taste and di cernment. It is Balcon who set the standards, and Danny an Co. who carry them out.

THE British Film Producers Association is meeting i London this week, and genera secretary E. W. Wingrove, wh was one of the grease spots encountered on the hot pave ments of Shaftesbury Avenu this week, tells me that labou matters form the chief item o the agenda.

Among them is one between the B.F.P.A. and Film Artists Association whereby crowd people, I understand, are to have very considerable increases i their rates.

The producers, of course, are now embarking on their own crowd artistes casting through their own Central Casting Agency. The F.A.A., though, will continue to function as a trade union.

ANOTHER matter which is engaging producers' attention is the question of the film industry in Germany, where the American State Department is anxious to build up the German film trade and see German pictures exported.

Their theory is that the Germans must export to eat.

The American film industry, as was recently reported in the KINE., is against these exports. You may remember that this journal carried a leading article in which we said that we personally took the view that films were an international com-

SHOTS

modity and that it would be wrong to clamp down a hard and fast mark against German films, which, after all, had been notable for their technical brilliance 20 years ago when the country was recovering from the last war.

BUT, of course, nobody favours the wholesale dumping of ancient German pictures into foreign markets, and apparently this was what was in the Washington mind.

My information is that the American industry has persuaded the American officials to soft pedal on the subject.

WILLIAM WYLER, to whom we are all indebted for "The Best Years of Our Lives," is a visitor to London.

He has arrived here with a Paramount contract in his pocket after that company's purchase of Liberty Films, which was announced in last week's KINE.

Although the official story is that Wyler is doing a little talent spotting, I think his visit is more in the nature of a holiday than anything else. And no one will deny that he well deserves one.

His picture for Goldwyn is still the best box-office proposition seen around the Town for a mighty long time.

OTHER news from Paramount is that quite a caravanserai is moving off to the States on the *Elizabeth* this week.

I have reported the pending departure of James Perkins and Fred Hutchinson.

Now Tony Reddin tells me that he, too, is heading westwards. In New York he will confer with Cecil B. de Mille, who has just completed "Unconquered," his latest opus for the company.

QUITE a party of RKO-Radio personnel went over to Dublin for the marriage of the popular Bert McNally, son of the never-to-be-forgotten Walter McNally, last Monday.

The company was represented by Bob Wolff, Joe Vogoda, Jerry Dawson and David Jones.

The presence of such executives in Dublin was indeed a nice tribute to McNally.

DICK PEARL tells me that Langfords has completed a contract with the Bernstein circuit, which means that the Granadas will in future play advertising films.

I congratulate Pearl on the deal.

I think I am right in saying that, with the exception of A.B.C. there is now no circuit of importance in the country which does not give up a limited amount of its programme space to pictures of this sort, and the yearly income to the industry is very formidable.

PEOPLE disagree violently on this subject. There are still conservative thinkers who regard the very thought of screen advertising with horror.

On the other hand, it is a fact that the Bernstein Questionnaire, which is so obviously the one authoritative index to public opinion about our industry, revealed that the woman in the dress circle is not against this type of picture in the way some showmen thought.

We may assume that it was largely the result of their own questionnaire which persuaded Cecil Bernstein and his lads to change their policy.

EVERYONE concerned tells me that Tony Downing, of the Rank organisation, has been doing a whale of a job of work on behalf of British film producers, covering these Continental festivals.

Downing is our chief man at the Brussels show, which commences at the end of this week. My latest news of the programme there is that the British Ambassador is giving our own section of the festival his blessing by opening it officially.

Quite a number of people are going over from London for various parts of the festival, which lasts nearly the whole of the month.

I hear that Freddy West—that world's season-ticket holder—is flying there at the end of this week, while the B.F.P.A. is sending an official representative.

THE other exodus from Town is also the end of this week —the Eastbourne Conference.

Walter Fuller tells me that entries for the golf tournament with which the jamboree opens on Monday morning are rather slow coming in.

This is open to all members of the Trade, and on occasions like this it is not very important whether you are on your game or not.

There are three handsome pieces of metal to be picked up: the C.E.A. challenge cup, a trophy given by 20th Century-Fox and a cup given by Frank E. Spring.

OUR old friend Harry Adley has also given a special cup, to be won outright, for the occasion.

You can get entry forms from Fred Brown, of the C.E.A. offices, and a good time should be had by all.

THE three big evening shows organised by G.F.D., Paramount and British Lion look like being huge successes, and we can all agree that if the sudden burst of sunshine lasts, Eastbourne will be a much better place than Wardour Street, anyway.

The only fly in the ointment is that Saturday, when several people I know plan to go down by road, is also Derby Day, so it looks like being a congested trip south.

It may well be that some of the lads will start off for the Grand and find themselves chasing a bookie at Tattenham Corner.

I CONGRATULATE my old friend J. Leslie (Steve) Williams, publicity director of M-G-M, on the presentation of Christina Clarke Williams, who tipped the scale at 8 lb. 11 oz. on coming into this world last Friday morning.

As always happens, this somewhat anxious business coincided with the important charity première of "The Yearling," through the whole of which, Steve confesses, he was in a record flap.

AMONG the many visitors to London now is a Trade paper colleague, to whom I extend greetings on his first visit to the country, Ben Shylen, who is editor and owner of that bright American Trade paper, *Box Office*.

He has come over to study what he calls the new British film industry, and I am sure to will find much to interest him.

Later this month he intends to go to Paris, the spiritual home of all Americans, in search of Continental relaxation.

TONY REDDIN

LOU JACKSON

IRVING ASHER

M. DANISCHEWSKY

W. WYLER

CLOSE-UPS

by SCREENCOMBER

High-Powered Stuff!

THE high-powered efforts of the ace publicity boys and girls on "Duel in the Sun" and "The Outlaw" are likely to be dwarfed by the super exploitation scheme planned by Abe Baubblebaum for the new ten million-dollar epic, "Gruel by the Ton," which Abe plans to ram down our throats for an expenditure of something like a hundred thousand, because ten million dollars takes a heck of a lot of swallowing.

"Gruel by the Ton" is an epic of the rise of Milfoort's Miracle Masticants, Inc., and of the romance of their Supersonic Jet-Propelled Puffed Wheat—"It digests faster than sound, not a burp in a bagful!"

Personal Appearance

SONIA SOCKLAVARITCH, The Bernhardt of the Bronx, is arriving here in person for the first screening. Abe has arranged a two-way tie-up, which he claims will get as much newspaper space here as it did in the States. Sonia, wearing a daring swim suit, is to be towed all the way from New York in a barrel attached to the stern of the *Queen Elizabeth*. "So long as that big soak Abe don't go and get stinking and attach the *Queen Elizabeth* to my stern, I'm game for anything," Sonia told a group of waterfront reporters before leaving New York.

Sonia will be fed entirely on Milfoort's Supersonic Jet-Propelled Puffed Wheat during the whole trip. On arrival in Southampton she will lead a caravan of 100 giraffes to London, each carrying the slogan: "There's plenty of necking in 'Gruel by the Ton.'"

Traffic Jam

ABE plans to hold up traffic in one of the busiest London streets by filling the tram lines with a solution of Puffed Wheat, and by this ingenious method he hopes to wreck a tramcar and plaster it with notices reading, "When you go off the rails, try Milfoort's Supersonic Jet-Propelled Puffed Wheat, the Burpless Breakfast Food."

A hundred thousand tins of sardines are being dispatched to fish fanciers, friers and pisciculturists with a message reading: "As thrill-packed as sardines in a tin. You'll have lots of fun with 'Gruel by the Ton.'"

It is hoped to persuade the B.B.C. to have a five minutes' silence, typifying the burpless nature of Milfoort's products.

Illiterate

FOR the benefit of the illiterate, which includes both Joint Editors, it should be explained that "Saraband for Dead Lovers," which is shortly to be made at Ealing, refers to what music-lovers describe as a "slow Spanish dance."

It is not to be compared with "Cummerbund for Old Lovers," which title has been registered by Abe Baubblebaum.

A.C.T.-B.F.P.A. MOVE TO PREVENT TIME AND MONEY-WASTING STRIKES

Next Tuesday there will be a final meeting of A.C.T. men and B.F.P.A. representatives to complete a new features agreement which will provide an all-Industry policy of a five-day 44-hour week, and give A.C.T. members a sharp increase in wages—for a sound cameraman from £30 to £40 a week. This will represent just one further link in the producers' chain to co-ordinate British studio labour (now on the 7,000 mark) under one overall scheme which will prevent the time and money-wasting strikes which recently have been ravishing the major Hollywood lots. This plan, linked with the newly set up and Government-backed scheme for apprentices (for which a B.F.P.A. investigating committee was formed a few days ago), is described in this special "Kine." article.

How New Labour Deal for Studio Employees will Benefit Production

ALL INDUSTRY POLICY OF A FIVE-DAY 44-HOUR WEEK

A LOT has been estimated, guaranteed or prophesied concerning the new Films Act. The one fact that is agreed by Government, renters and exhibitors alike is that if the British production Industry is to maintain and expand its place in the home market and overseas it must, during the next two years, step up its annual output of pictures.

No production output increase can be achieved whether by legislation, further sound-stage building or higher budgeting for production costs, without the complete co-operation and goodwill of the bread and butter earners in every department of film making.

The direct cause of the recent Hollywood labour upheaval, resulting in a net loss of many thousands of dollars and a loss of week after week production time, has been the lack of co-ordination between individual trade unions and between the trade-union movement and the producers.

A Co-ordinated Force

Now, faced with the immediate need for increased production on a restricted amount of stage space, the British Film Producers' Association has adopted the liberal policy of reviewing the whole of the labour front, making completely new agreements where necessary, and taking a line which will eventually bring the labour into a co-ordinated force.

The driving power behind this new deal for film people is the B.F.P.A. personnel officer, H. Francis, who has been working behind the scenes at Seymour House since 1944 after a successful career as labour overseer in various sections of the coal mining and ship-building industries.

Francis took on his job at a time when there was little or no labour organisation inside the film business. The B.F.P.A. only became a highly organised body as recently as 1941, at which time each studio had its separate wages and conditions agreements with the various unions. It was in the 1943-44 period that producers made their first attempt to regularise union matters and drew up an all-Industry agreement for N.A.T.K.E. clerical workers and hairdressers. At the same time A.C.T. was given a standard studio agreement.

Long-term Policy

All these comprehensive documents for a long-term policy extended to 1948. But since the end of the war, the B.F.P.A. has been faced with new problems . . . among them the return of several thousand film workers from the Services, the new drive for world markets and the eventual increase of studio space. So, since the war, nearly every grade of production employment which had been put under a national agreement since 1943 has been reviewed.

Now, as the new A.T.C. feature agreement comes up for final approval on Tuesday and the agreement with the Film Artists' Association is signed this week, the producers have agreed to an all-industry policy of a five-day 44-hour week sold against a new overtime formula. This, I estimate, will cost film makers nearly a million pounds a year in extra labour costs. B.F.P.A. statisticians are now working on the exact figures. The A.C.T. agreement alone will mean an extra expenditure by British studios of about £12,000 each week.

This new A.C.T. agreement falls in with the union's original policy of higher pay for the more menial production jobs, making these a profession in themselves. For example, a sound cameraman now earning £30 a week will be paid £40 under the new agreement if it is approved by both executives. Top-grade salaries will be approved by individual contracts, and the whole A.C.T. agreement will be spliced with the recently set-up apprenticeship scheme, which has the backing of the Ministries of Labour and Education.

Overtime Systemised

The unions, on their part, have agreed to a system of overtime. Here is the new work week line-up for studios :—

There will be a 44-hour week in place of the current 47-hour week. Monday, Tuesday and Thursday will be nine-hour work days, with Wednesday and Friday eight-and-a-half-hour work days. Overtime on Saturday will be a one-and-a-half rate, and it will be double pay for Sunday work.

This, extended throughout the whole production Industry, is going to be a big bill; but producers argue that it will be worth it to assure a co-operative labour force

Francis finds that money is not the deciding factor in building up this co-ordination. He is at present dealing with disputes, of which 40 per cent. are cases of anomalies. For example, nothing is more certain of causing trouble than the case of two men doing the same job. One has an hour off a week on pay, the other has an hour off each week without pay.

Apprenticeship Scheme

Backbone of his labour skeleton is the recently set-up apprenticeship scheme, designed to assure trained labour in the right quantities at the right time. The pre-war method of professional men "picking up the job" and craftsmen being gathered from other industries has gone for good.

Statistics flowing into the B.F.P.A. show that the production industry to-day employs a little under 7,000 people, of which two-sevenths are technicians. A few days ago a special producer-union committee was set up its job being to work out how many new me the apprenticeship scheme must provide supply staff for the studios which will be full production shortly. Producers are ve worried by the shortage of skilled labour. may, they feel, slow up output at a time whe it is more and more vital that we shou make more pictures.

Five Years Training

But Francis has to confess that it may ta up to five years to fully train a new ma His staff show on paper that the labour tur over in this business is 25 years, allowing f about 4 per cent. "wastage" (deaths, resi nations, and so on) and analysing the positi to the degree that the turnover of boards directors is about 49 years and for stud plasterers about 20 years.

In assessing the labour needs for 1949-5 the B.F.P.A. experts have had to gath "highly confidential" information fro members concerning their future plans f production, expansion and the use of ne film-making technique.

Francis' staff of eight is working at hig pressure to complete the job before the ne Films Act. It takes between three month and three years to complete an agreemen with up to 200 copies of as many as six eight 30- or 40-page drafts. But the job ge done. Five agreements were revised behalf of N.A.T.K.E. in October, now t A.C.T., F.A.A. and Actors' Equity drafts a awaiting final approval, and other deals wit musicians and other sections of N.A.T.K.E are rapidly reaching completion.

Joint Committees

But there is one major matter of policy which the producers do not see eye to ey with the unions—namely, the formation Joint Production Committees. The B.F.P. has agreed to the setting up of a high-lev committee—but this has not yet been put in operation. Producers refuse to accept a institution which has been part of majo British industries for many years because they fear that unions may try to dictate wha actually reaches the screen. But this, it expected by leading thought in the produc tion business, will come into being in du course. When they do, they will obviously put the final link in the B.F.P.A. labou chain.

There is still a lot to be done. But Franci visualises a production business with fe labour problems "if we all realise that th is the beginning of an industry and not jus the start of another speculation."

P. G. BAKE

JOHNSTON WILL ASK CRIPPS TO POSTPONE ACT

Rank Secures More Playing Time

ERIC JOHNSTON, president of M.P.A.A., intends to see Sir Stafford Cripps during his six-week European visit which starts on June 22, according to authoritative Washington reports. Johnston is expected to make a final plea that the Films Act is postponed for twelve months and to put Hollywood's argument with full U.S. Government backing.

This confirms the KINE. report of a month ago.

Meanwhile, Arthur Rank has told the Hollywood tycoons that he visualises the eventual lifting of all legislative bars on U.S. pictures in this country. "But," says Rank, "for the time being we need a strong Act."

Britain's film chief put out a statement to the American Press through his organisation last week to the effect that the visit has already paid off in definite signs that affiliated circuits will give more playing time to British films.

Both John Davis and Bob Benjamin have this week conferred with Paramount president Barney Balaban, who, it was reported in last week's KINE. asked U.S. film men to give a better deal to British pictures or to suffer possible consequences as a result of British Government dollar economies.

Arthur Brown and E. H. Lundy, of G.B., arrived last week-end. Brown has already made headway with a survey of U.S. houses, designed to "bring British kinemas up to date."

Lundy spent a short while in New York, then Washington, has gone on to Chicago and is expected in Hollywood shortly.

Three More for Sheckman

Three theatres at Bishop Auckland, Durham—the Hippodrome, King's Hall and Eden Theatre—owned by G. and M. Drummond Cinemas, Ltd., have been acquired by Sol Sheckman, of Newcastle-on-Tyne.

The group is now controlled by Solesdo, Ltd., 42, Westgate Road, Newcastle-on-Tyne.

New address of G. and M. Drummond Cinemas is Royal Chambers, Victoria Street, Bishop Auckland. P. Ewbank and N. Thompson are joint managing directors.

Savoy, Blackburn, Sold

McNaughton Vaudeville Circuit has purchased the Savoy, Blackburn. The kinematograph licence has been transferred to Mrs. J. Williams, from G. L. Bishop. Mrs. Williams is the wife of the licensee of the Palace Cinema, which is owned by the same company.

Maidment Sails for U.S.

George J. Maidment, general manager of Omnia Films, sailed in the *Queen Mary* on June 4 for a visit to the United States and Canada.

Arthur Cousins, chairman of Odhams Press, receiving congratulations from Sam Eckman of M-G-M after announcing that the premiere of THE YEARLING at the Empire, Leicester Square, had resulted in a sum of over £62,000 for the Printers' Pension Almshouse and Orphans Asylum Corporation

Production Costs Cause Minor Slump

AMERICA has for several months been predicting a wide-scale film slump; but the slump has not come. Returns for the last quarter from the seven major production set-ups show a profit of 38,900,000 dollars, compared with 40,000,000 dollars for the first quarter of 1946.

Paramount has top profit of 9,522,000 dollars; but this represents a drop of profit over the last year period of 17 per cent.

Falling profits, although evident, are not described as serious. Reason for the fall, it is generally assessed, is not a U.S. box-office slump but a sharp rise in production costs.

K.R.S. Not Aware of Belfast Quit Notices

Many renters and exhibitors in Belfast's Film House, writes our Irish correspondent, have been given notice to quit on August 1. They cannot find alternative accommodation and their position is described as serious.

Frank Hill, secretary of the K.R.S., said this week that he had received no information to date on the matter. He said that he will take whatever action possible if the matter is brought to his attention.

20th-Fox Sales Vice-President Resigns

Tom Connors has resigned his position as vice-president in charge of 20th Fox distribution, cables the KINE.'s New York correspondent.

His successor is Andrew W. Smith, formerly in charge of the company's Eastern Sales Division. William C. Lehring, Western Division Sales Manager, has been promoted assistant general sales manager.

World Kinemas Increased by 25 per cent Since 1940

EUROPE TOTALS 51,000 WHILE UNITED KINGDOM DROPS TO 4,800

THERE are 86,640 film theatres in the world, and they have a total seating capacity of 38,000,000.

These figures are revealed in a world-wide motion picture survey just completed by the United States Department of Commerce and published in Washington last week.

The number of theatres has increased by 25 per cent. since 1940, despite the war, the highest increase being in Europe, which now has 51,000 theatres against 37,000.

The increase is attributed largely to expansion in the Soviet Union and to more detailed Soviet statistics. There were only 3,000 commercial theatres reported in the Soviet Union in 1940—as against 17,500 to-day—a difference which practically explains the increase in Europe.

The United Kingdom shows a drop over the last seven years from 5,300 to 4,800.

German theatres, through war damage, have dropped from 5,506 to 3,703, and Czechoslovakian figures are down from 2,405 to 1,922. Italian figures are up from 4,013 to 5,400, while the French are up from 4,650 to 5,403. This means that both France and Italy have more theatres than Britain, but are unlikely to have anything like the seating capacity.

Only one area—the Far East—shows a decrease in theatres over the seven-year period.

Here is the full tabulation :—

Region	Number of theatres, 1940	Number of theatres, 1947	Seating capacity, 1947
Europe	36,779	51,227	16,708,907
Central and S. America	4,786	6,331	4,398,321
Far East	3,308	2,779	1,457,913
South Pacific	2,045	2,083	1,439,556
Middle East	1,199	1,844	952,103
Africa	893	1,207	719,560
Caribbean	509	659	379,143
Atlantic Island	103	122	59,363
Canada	1,257	1,493	775,552
United States	17,003	18,765	11,393,660
Puerto Rico	121	130	69,600
Total	68,003	86,640	38,353,678

TORQUAY REJECTS STUDIO PLAN

TORQUAY'S Town Planning Committee has rejected the plan for the rebuilding of the Torquay studios on an adjacent site in Watcombe. Petitions against the scheme were submitted by local property owners and from the Holiday Fellowship, owners of Watcombe Park House.

F. W. Baker, director of the Torquay Studios Syndicate, met a sub-committee of the Paignton Urban Council afterwards and put forward a proposal for the use of certain buildings at Oldway for film production purposes. As a result, a firm offer for the lease of the rotunda and the adjoining badminton courts at the Oldway Mansion will be considered by the next meeting of the Paignton Council. If the latter accepts the offer, the Watcombe plan will be abandoned, Baker told a KINE. correspondent.

Quota Summonses Against 11 Halls

A NUMBER of exhibitors in London and the provinces were summoned at Bow Street on Tuesday, June 3, for failing to furnish to the Board of Trade a return in the exhibitors' quota year ended September 30, 1946, as required by the Cinematograph Films Act, 1938.

Picture House (Morley), Ltd., Queen Street, Morley, Yorks, was fined £5 on each of two summonses relating to returns for the Pavilion and the Picture House, Morley. They were also ordered to pay £5 costs.

J. M. Symmons, prosecuting for the Board of Trade, said out of 4,000 kinemas in the country only a very few had failed to send in the return. It was the practice not to take proceedings until at least two applications had been made. The defendants were given a month within which to comply with the Act, but the returns had not been received by April 24, when the summonses were issued. Picture House (Morley), Ltd., sent their returns on May 2.

It was stated for the defendants that the return was of an intricate character. The work had been left to managers, but they did not do their job and the director had to do the work himself.

The magistrate pointed out that the company might have been summoned for every day they were in default—180 days—which would have rendered them liable to penalties totalling £1,800.

Convictions were also secured against the following :—David Jeffrey Cumming, Barras Cinema, Lochmaben, Dumfriesshire (£5 fine with £5 costs), and the Victoria, Ecclefechan (£10 fine); Arthur Edward Pentelow, the Picture House, Tideswell, nr. Buxton (£20 fine); Vincent Wareing, the Piccardy, Harlesden (£20 fine and £10 costs), the Palace, Deptford (£20 fine), and the King's Palace, Wimbledon (£20 fine)—he has since sold out his interests; Selected Cinemas (Amalgamation), Grand Cinema, Kingswinford (£20 fine and £5 costs); and Alfred Palmer, the Wilson Hall, Catrine, Ayrshire (£5 fine and £5 costs), and the Ritz, Lesmahagow, Lanarkshire (£5 fine).

Production Code Blamed for Getting Hollywood in a Rut

RESTRICTIONS ON CREATIVE EFFORT ANGERS PRODUCERS

CRITICAL comment on the U.S. "Production Code" and the restriction imposed upon creative effort by Hollywood producers was the main feature in the official report by O. J. Silverthorne, Toronto, chairman of the Censorship and Theatre Inspection Branch of the Ontario Government.

Mr. Silverthorne declared that "the continued criticism of Hollywood films as stereotyped has angered American producers and directors, many of whom are now demanding a revamping of the present Production Code which has imposed restrictions on subject material for a quarter of a century."

Much of the success of films produced in countries other than the United States was due, in the opinion of the Board, to the candid manner in which non-American producers approached their topics "which are wider in range than those permitted Hollywood craftsmen as dramatic material."

Films made outside of the United States and in Great Britain were free from any restriction of subjects and one such feature, recently exhibited, made reference to four topics which are not permitted Hollywood producers, the report stated. British films provided examples of discretion in the use of provocative themes. Such films have what is regarded as novelty and realism.

Unfair Criticism

The report suggested that much of the criticism of Hollywood film makers for limited imagination was unfair in view of their handicaps. They had demonstrated creative imagination necessary for films with a fresh approach "but are hindered to a great degree by the limits placed on them."

Silverthorne said "code restrictions and unlimited criticism have now caused producers to challenge any kind of censorship to establish the principle of freedom of expression."

The code and film censorship had started in the days of the silent film and now certain producers were asking for the right of free speech as accorded other media of expression. But the continuance of the Production Code was most vital to prevent the misuse of the screen. he declared.

Unhealthy Topics

The report declared that restriction of subject matter was partly responsible for the repetition of themes in Hollywood pictures which were considered by many to be psychologically unhealthy, such as homicide, domestic infidelity and self-destruction. It appeared that homicide was an obsession of the producer. The Board believed that "it cannot be without effect of a pernicious nature upon youthful and immature minds."

"It is entirely likely that, because of increasing interest in the motion picture, and influence by many varied groups inside that Industry and out, the quality and character of films from Hollywood may show some improvement during the next decade," Silverthorne asserted.

Regarding the product from Great Britain, he declared: "The British film, the technique of which is on a par with Hollywood, in many cases equals in popular favour American-made films in spite of unfamiliar accents."

Eire Exhibitors Want to Pass Extra Tax on to Public

THE new entertainment taxes and the possibilities of increased admission prices were discussed at the annual general meeting of the Theatre and Cinema Association of Ireland last week.

The officers elected for the coming year are Pat Farrell, of Capitol and Allied Theatres, President; Walter Keogh, of Portarlington, and Gerry Kirkham, Dublin (retiring president), vice-presidents. Colman Conroy, of Odeon (Ireland) announced that owing to pressure of work he would like to retire from treasurer's position, and Charlie Jones, manager of Grafton Cinema, Dublin, was elected in his place.

Mr. Elliman, Odeon, Ireland, and T. P. Robinson remain Trustees.

The new Council will consist of nine Dublin representatives and seven country members. Dublin members are L. E. Ging, J. J. Flood, A. Elliman, B. Markey, T. J. Gogan, H. Lush, H. Benson, M. Baum, D. McAlister; country members are D. J. O'Brien, of Fermoy; T. J. Mulligan, of Ballina; W. P. Cant, of Southern Coliseums and Dundalk; J. K. Carroll, of Cork; P. Callan, of Castleblayney; and Martin Breen, of Waterford.

Eire exhibitors are to approach the Department of Industry for permission to raise admission prices after August 15 when the new entertainment tax regulations come into force.

In the agreed new schedule the 9d. seat will be abolished. Rates are: 4½d., plus 1½d. tax; 6d., tax 2d.; 8d., tax 3d.; up to 11½d. admission tax will be 4½d.; and up to 1s. 3½d., 6½d.; not exceeding 1s. 9d., tax 9d.; 1s. 9d. to 2s. 4½d., tax 1s. 1½d.; 2s. 4½d. to 3s., 1s. 6d.; and not exceeding 4s. it will be 2s., and over 4s. it will be another 2s for every 4s. or part of it.

Claude Jarman, Jnr., the juvenile star of M-G-M's THE YEARLING, now showing at the Empire, Leicester Square

NORTH IRELAND. BUDGET

Neither Sympathy Nor Concession

THE Northern Ireland branch of the C.E.A. got scant sympathy from the Northern Ireland Minister of Finance, Major Maynard Sinclair, when he presented his Budget in the Ulster House of Commons.

He said "Representations have been made to me from time to time about reductions in certain forms of Entertainments Tax, and to these I have given careful consideration. I am not prepared to recommend to the committee that changes should be made, as I am not satisfied that the present rates bear unduly harshly on any section of the community."

New Kinema Creates a Stir

The announcement that a third kinema, the Astor, is shortly to be opened in Bangor (population 18,000) will probably lead to a lively discussion at the next meeting of the C.E.A.

The committee will be asked to explain if decisions of the committee and the branch can be ignored by prominent members of the committee when it just suits them.

The critics point out that the branch report on post-war kinemas and buildings presented to the Ulster Government gave a second priority to the owners of the Palace in Bangor which had been burned down but no permit has yet been forthcoming.

The sponsors of the new theatre say that they have broken no C.E.A. rules and most certainly have not in any way contravened Government regulations. They contend they are not building but reconverting a place that has been used for entertainment and that their expenditure will most certainly not be in the region of £100 as allowed by law.

KINE. CRICKET TROPHY

Victories for RKO-Radio and Denham

PLAYING in the preliminary round of the KINE. Cricket Cup competition, RKO-Radio defeated Ilford, Brentwood, by three wickets, and Denham Studios scored a 19-run victory over Worton Hall.

In their match against RKO-Radio, Ilford won the toss and batted first against the bowling of Callow and Stanley. They were immediately in trouble, and the first five wickets fell for 11 runs. When Firmin and Taylor came together seven wickets had fallen for 27. These two improved the position somewhat, but when the ninth wicket fell the score was only 66. Then Taylor and Clayton put up a good stand for the last wicket and took the score to 103.

RKO-Radio started badly by losing their first wicket with the second ball. After that, however, owing to some fierce hitting by Brown, who scored 40, the score was taken to 105 for seven wickets.

The scores are as follows:—

Ilford v. RKO-Radio

ILFORD	
Bawden b Stanley	0
Palmer lbw Callow	4
Fletcher b Stanley	1
Threadgold b Callow	1
Benstead c Cater b Callow	15
Raven c Buttle b Stanley	0
Holtham b Brown	1
Firmin b Albrecht	14
Taylor not out	27
Mehrer b Callow	1
Clayton b Albrecht	17
Extras	22
	103

RKO-RADIO.	
Cornwall b Benstead	0
Bassett run out	2
Bennett c Raven b Benstead	9
Brown b Threadgold	40
Buttle b Benstead	6
Albrecht b Threadgold	12
Callow c Bawden b Taylor	22
Hewitt b Benstead	4
Stanley not out	2
DuGard st Raven b Taylor	0
Cater c Mehrer b Taylor	0
Extras	8
	105

Denham Studios v. Worton Hall

DENHAM STUDIOS.	
Norrington b Calvani	0
Burford b Calvani	16
Crompton lbw Oxley	14
Thomas lbw Calvani	1
Dixon b Calvani	12
Lea b Fell	5
Smith b Stevenson	9
Little b Fell	8
Gillette b Calvani	7
Saunders b Calvani	5
North not out	3
Extras	12
	92

WORTON HALL.	
Galvani c Crompton b Gillette	12
Gibb b Dixon	2
MacDonald b Gillette	0
Fell c Thomas b Little	36
McKeown b Gillette	1
Stephenson b Thomas	4
Mack b Lea	0
Oxley b Gillette	0
Groves b Lea	0
Goldstein not out	0
Bicheno b Lea	3
Extras	13
	73

In the first round proper of the competition, Denham will now meet M-G-M. This game will be played on June 22 at 2.30 p.m. on Meadow Lane Playing Field, Boreham Wood. RKO-Radio's next opponents in the competition will be Ilford (Park Royal).

LONDON & H.C.

LACK OF GLAMOUR CRIPPLING KINEMAS

Exhibitors Blame Theatre Owners for "Dead West End"

LONDON exhibitors are cross with the West End theatre owners. At last week's meeting of the London and Home Counties branch of the C.E.A. they were accusing the theatre men of creating a box-office slump because of a lack of foresight in putting back play-going hours to the eight o'clock mark.

In fact, members considered the whole problem of the London kinema-going habit and its relationship to working hours so important that it has been placed top of the agenda for further discussion at the full half-yearly meeting of the branch, set for Wednesday, June 18. There will be a lunch at the Savoy on this date.

The argument in support of a brighter West End campaign went like this:—

Secretary Arthur Taylor told members about a recent meeting at which Government officials, railway representatives, caterers and theatre men got together with other London business executives to discuss working hours. It seems inevitable, said Taylor, that as more work hours are staggered, shop assistants (and there are about 70,000 in the West End) will leave for the suburbs at six o'clock.

Two points arose. Would these potential kinema-goers arrive home in time to catch the last complete show at their local picture house? How can the whole staggered hours system fit in with West End entertainment?

Later Shows

The meeting generally agreed that suburban houses would do best, in many cases, to advance their times of showing by 30 to 45 minutes to cater for the late homecomers.

But the exhibitors did not all agree on the remedy for the West End, which, it was said, "is now absolutely dead after seven o'clock."

Taylor told the branch that the caterers have agreed to provide food at later hours and that the L.P.T.B. and main line railways have guaranteed to get late theatre- or kinema-goers home. He argued that many people did not have time to eat before going to a theatre which starts its shows at six o'clock. The glamour had been taken out of the West End by the continued adherence to what had been an essential war-time measure.

One exhibitor accused theatre men of lacking courage to lead the public into new habits.

The film men considered that the lack of glamour crippled West End screenings, people being content to wait to see the show at cheaper prices in their local houses. Only one film at a time could do good business in the West End, it was alleged.

So, still without a solution, the executive adjourned the discussion.

Southend "No"

SOUTHEND Corporation has refused the C.E.A. plea for extended Sunday Opening hours. Present hours are from seven o'clock until ten. Exhibitors asked for longer hours during the holiday season. Now the branch is to ask what local exhibitors think should be the next move.

One suggestion: Publicity sites on the railway station pointing out to visitors why they cannot see a Sunday show at a convenient time.

The branch is also tackling the problem of Sunday performances with the L.C.C. The Greater London S.O. charity tax is now under review for 1948-50.

The members are sending a deputation briefed with an argument for a substantial reduction in the present 13.4 per cent. tax on net. They are to tell the authority that kinema Sunday wages are now up by 20 per cent., that there is a falling film market and that entertainment tax is a heavy burden for exhibitors.

N.A.T.K.E. Queries

THE executive is to ask the General Council that something should be done to regularise the work of area conciliation boards debating the national agreement with N.A.T.K.E. The branch feels that there should be some co-ordination so that records of decisions on certain types of disputes can be collated.

C.M.A. CONFERENCE NEXT WEEK

The annual conference of the national delegates of the Cinema Managers' Association will be held at the National Trade Union Club, Great Newport Street, on Sunday, June 8, at 11 a.m.

According to Harry J. Brett, hon. general secretary, sensational and far-reaching developments regarding the future well-being of those engaged in management will be discussed at the meeting.

Palace, Westhoughton

A tentative date in the middle of June is being fixed for the reopening of the Palace, Westhoughton, Lancs, after extensive modernisation.

The new foyer is more commodious than the old, with double sets of swing doors. Central heating and lighting have been completely rearranged, the stage has been extended, and a new proscenium front has been built.

The M-G-M film previously known as "The Romance of Rosy Ridge" and subsequently as "Missouri Story," has been given the final title of "The Romance of Rosy Ridge."

A scene from Sol Lesser's latest Tarzan adventure TARZAN AND THE HUNTRESS (RKO-Radio) starring Johnny Weissmuller, Brenda Joyce and Johnny Sheffield

DEVON & CORNWALL

FEARS OF A CLOSED SHOP

"Let Us Have a Voluntary Scheme for Training Apprentices"

ALTHOUGH some members of General Council feel that the apprenticeship scheme is far too ambitious, the period of training too long and the wages too much, Coun. Leslie G. Hill, chairman of the Devon and Cornwall branch of the C.E.A. told members at Plymouth when the branch met last week that he would sooner have a voluntary scheme which was perhaps difficult rather than have a simpler one forced upon them.

W. Prodgers said: They are afraid of it becoming a closed shop.

H. M. Williams argued that some feared they might be "stuck" with an apprentice who might not be worth much. That seemed the crux of the matter. At the same time the only way to get a better level of ability into the projection room was to have some sort of apprenticeship scheme so that a boy had a trade at his finger-tips, when he had finished.

G. DANIELS said that one of the difficulties was the call-up at 18. On his return, the boy, having spent so much time in the open, did not want to return indoors. He thought anything in the way of an apprenticeship scheme would fall down on conscription.

Hotel Showings

IN a letter to the branch a Plymouth firm of mobile sound film operators asked for assistance regarding 16-mm. hotel showings.

They stated that that type of showing had been taking place for a very long time, and, perhaps, owing to war conditions, certain concessions having been made by the Association. There would now be many 16-mm. operators available for this class of entertainment.

"You will appreciate that this organisation, which is fully professional, must compete with these semi-professional operators," said the letter. "We would be glad to learn the restrictions which are to be imposed. If these semi-professionals are allowed to do practically as they like we will have to follow suit.

"There is not yet a Sub-Standard Section of the C.E.A., but I would earnestly ask your committee to do all they possibly can before the sub-standard film business becomes too unwieldy to handle. None of the present snags would then arise, as both bodies would be working under agreed conditions."

The CHAIRMAN thought little could be done until negotiations between the K.R.S. and C.E.A. were completed and a policy formulated on 16-mm. As long ago as last December the joint committee agreed on broad lines, one being that hotels and licensed premises should not ordinarily be supplied. Many hotels were being supplied, however, and not all with old stuff. That, unfortunately, was affecting everybody—large and small exhibitors alike.

It was decided to acknowledge the firm's letter and state that the question raised is receiving consideration

Co-operative Booking

ON the question of co-operative bookings the CHAIRMAN stated that, while the K.R.S. general policy was not to allow anyone to book unless they owned 51 per cent. of a concern, the C.E.A. hoped that it would be arranged that anyone owning a substantial interest in a kinema would be entitled to book films.

W. FARRANT GILLEY thought a director with only 20 per cent. interest should be allowed to book.

It was reported that the Gaiety, Appledore (nominee, C.A.M. FREAKE), and the Grand and Radway, Sidmouth (nominee, HENRY CLARE) had been admitted to C.E.A. membership.

The next meeting will be held on June 24.

PORTSMOUTH

CHARGE 50% FOR FIRST RUNS ONLY

"Rentals Should Operate on Two Sliding Scales"

WHEN the report of the Joint Committee of the C.E.A. and K.R.S. on film rentals came up for discussion at the monthly meeting of the Portsmouth and Isle of Wight branch of the C.E.A., it was suggested that there should be two sliding scales, one for the big feature and the other for the ordinary programme picture.

The CHAIRMAN, James Holland, said that the crux of the whole position, as he saw it, was that whenever 50 per cent. was charged that should be the maximum for the full programme, and all subsequent runs should be on a lower percentage than first-runs. If they wanted a British film, they had to pay 50 per cent. The public wanted them, and they had a right to show them, but they could not afford this 50 per cent. week after week.

COUN. F. J. SPICKERNELL said that they did not mind paying 50 per cent. for a good British film if they could get it first-run, but they did not have that opportunity.

The CHAIRMAN added that they had not got equality of distribution in British product—it all went to one or two circuits. If the renters expected 50 per cent. for British pictures, they should be allowed first-runs, and there should be a reduction for subsequent runs.

F. R. B. BLAKE thought the majority of exhibitors were already on a sliding scale, but it did not operate on such films as "Odd Man Out" and "Great Expectations." The C.E.A. was trying to get a sliding scale on all films.

Seasonal Scales

P. J. MILSOM pointed out that there was no mention in the report of re-issues, which should be on a different basis. He also referred to the position of theatres in such places as the Isle of Wight, which had a summer season, but where 25 per cent. would be too much for some films in the winter, and said he was trying to establish summer and winter scales.

The CHAIRMAN said that whilst they would like to see a universal scale for all subsequent-run films, they did not want that sliding scale to apply to re-issues, which should be on a flat-rate booking.

Mr. MILSOM added that if the big films were scaled down from 50 per cent. to 40 per cent. there were many other types of pictures which should not go higher than 40 per cent. and which should scale down to 25.

Various other suggestions were put forward, and finally it was agreed that Mr. Blake, as delegate to the General Council, should put forward the proposal for two scales, one for the big picture, sliding down to 33⅓ per cent., and one for the ordinary programme picture, sliding down to 25 per cent., also that there should be flat-rate bookings for re-issues, not exceeding 25 per cent.

Back-dated Assessments

ATTENTION was drawn to the fact that the increases recently made in the assessments of local kinemas, which have been raised in most cases to more than double their former figure, had been back-dated to April, 1946, and that the demands for extra rates for the past year had now been received.

Mr. BLAKE stated that he had taken this matter up with the Rating and Valuation Officer, but the reply was that as the new assessment was approved before April 5 of this year, the authority had full power to charge the increased rate for the whole of last year.

Coun. F. J. SPICKERNELL considered the back-dating was most unjust and he moved that a letter of protest be sent to the Town Clerk.

A. LEVISON seconded, and this was carried.

It was also decided to ask the rating authority to receive a deputation on the subject, and Messrs. Holland, Blake, Levison and Coun. Spickernell were elected to put the views of the branch.

Personalia

IT was reported that Charles Clarke, who has undergone a severe operation, was on the way to recovery, and good wishes were expressed for his speedy restoration to health and strength. The Secretary (Arthur Daniels), it was mentioned, had also made a good recovery from his operation and was now convalescent.

The following changes were notified: R. R. Elkin, nominee for the Queen's, Portsea; James Holland, nominee for the Gaiety, Southsea; and S. C. Mills, supervisor, nominee for the Carlton, Cosham, in place of E. B. Gold.

Approval was also given to the application for membership of the Classic Kinema, Portsmouth, for which Miss R. Inskipp, manageress, will be the nominee.

A scene from THE HANGMAN WAITS, a thriller about crime news reporting, which is being released by Butcher's Film Service

MONMOUTH RESCINDS "U" FILMS DECISION

THE decision that only "U" films could be shown in Chepstow on Sundays has been rescinded by the Monmouthshire County Council.

This follows pressure from the Gaumont, Chepstow, and all films may now be shown, provided youngsters under the age of 16 are accompanied by adults.

NEWS FROM EIRE

Exhibitors All Set to Stamp Out Ticket Ramps

DUBLIN exhibitors decided to take positive action to deal with the Sunday ticket racket where black marketeers buy up blocks of tickets or large numbers of them and sell them outside the kinemas at as much as 300 per cent. profit.

One man is reputed to be making from £25 to £30 a Sunday profit for the past number of years through his dupes. An approach to the Corporation by members brought the reply to them that there was no by-law to deal with the ticket racketeers, but exhibitors engaged counsel and statutes, by-laws and precedents have been examined with the result that the necessary precedent has been found which will enable the Trade to take legal action.

Fined for Building Offence

James J. Kavanagh, of the Ormonde, Arklow, Eire, was fined £30 at Arklow Court for breaches of building regulations regarding the use of timber.

Mr. Cullen, prosecuting, said that Kavanagh was given a licence to use only timber for doors, door frames and seat batons on the new Ormonde, but it was found that timber had also been used for 25 window frames. There was a ban on the use of second-hand timber.

Mr. Kavanagh explained that he did not think that the ban applied to second-hand timber which he had bought reasonably at a demolition sale and used because they could not get steel window frames.

State Hall Planned

The Eire Government is to build a State Concert Hall in Dublin for stage shows, concerts and other functions.

Sam Burger Elected to Board of Loew's

Samuel N. Burger, general sales manager for the company, has been elected to the board of directors of Loew's International Corporation.

Mr. Burger is one of the most widely travelled and best-informed executives in the international motion picture Industry. His duties have taken him to all parts of the world. His career with M-G-M began in 1923, in special sales work.

New I.F.R. Office

A new branch office in Manchester has been opened by International Film Renters at 42, Deansgate, rooms 56 and 57 on the second floor. 'Phone number remains unchanged: Blackfriars 9761.

K.R.S. DISMISSES ANNUAL BUSINESS IN FIVE MINUTES

And asks: "What, No Sherry?"

THE K.R.S. concluded its annual general meeting on Thursday in five and three-quarter minutes. Sam Eckman ("I have not sat in this chair since 1933") presided in the absence of the president, R. P. Baker. Mr. Eckman read out Mr. Baker's address in which he paid tribute to the work of the Society during 1946 and to members of its staff.

There was no discussion on secretary Frank Hill's report (given in detail in last week's KINE.) and members passed the accounts without comment. These show that the receipts were £37,070, being an increase on the previous year of £10,253. Members' contributions towards expenses were £30,427, which is an increase of £8,216 brought about by the extra work of the Society's protective organisation. £21,532 was spent on salaries, which is an increase of more than £4,000.

The Council was re-elected *en bloc* with the exception of Eagle-Lion and Anglo-American. There are now 12 Council members.

Sam Eckman then told members that the customary Council meeting to elect new officers would be postponed until R. P. Baker was well enough to preside.

The meeting was over, but not without its touch of humour.

Said Eckman, calling for the *en bloc* re-election: "I'd like to see you disagree. I don't know what you'd do about it."

Then, when all was done, the chairman indicated that sherry was served at the end of the Royal Naval Film Corporation meeting.

E. Perkins: The Press ought to get something out of this meeting. They've had nothing yet.

But there was no sherry.

West-End Opening Fixed for "Daybreak"

The new Sydney Box picture, "Daybreak," will open at the Odeon, Leicester Square, on Thursday, July 3.

The film, which stars Eric Portman, Ann Todd and Maxwell Reed, was produced by Betty E. Box and directed by Compton Bennett, director of "The Seventh Veil."

It is based on the original story by Monckton Hoffe and has a screenplay by Muriel and Sydney Box.

Ingrid Bergman Wins Acting Award

Announcement that Ingrid Bergman has won the annual award of the Drama League of New York for most distinguished acting gives the cast of "Arch of Triumph" a two-year monopoly on the honour.

Louis Calhern, who plays Morosow in the M-G-M release, produced by Enterprise Studios, was the winner last year for his portrayal of Justice Oliver Wendell Holmes in "The Magnificent Yankee."

EDINBURGH

BRANCH TO TAKE COUNSEL'S OPINION

What is Legality of Apprenticeship Scheme Under Scots Law?

THE Scottish Executive is being asked to take counsel's opinion as to the legality under Scots law of the proposed national apprenticeship scheme. This decision was taken at last week's meeting at Kirkcaldy of the Edinburgh section, at which it was also urged that members should try to persuade their M.P.s to support an amendment to be proposed to the Budget giving relief to the cheaper seats in kinemas. A. S. Albin presided.

ROBERT M'LAUGHLIN, reporting on the last meeting of the Scottish Executive, said the whole of Scotland, and not merely Edinburgh, wanted a separate apprenticeship scheme, and the Joint Committee of the C.E.A. and the N.A.T.K.E. was working on a separate scheme.

LOUIS DICKSON said the proposal for a separate scheme did not get much backing at the General Council. Mr. Metcalfe, who brought it up, asked for practically what the Scottish branch wanted, a simpler scheme, and it was remitted back to the Committee, so there was a chance of something being done.

J. S. DUNBAR thought the present scheme would not hold water under Scots law. According to Mr. Fuller it did not appear essential to accept the scheme if they did not want it. But it might cause some difficulty in keeping junior operators if they did not have the scheme.

A Separate Scheme

T. GRAHAM SALMON, the secretary, asked if Mr. Fuller had suggested a new scheme with regard to national call-ups.

Mr. DUNBAR said he had not. He gave that ruling and said remitting it back was only wasting time.

Mr. M'LAUGHLIN asked how they could contract out of this scheme, seeing it was agreed to pending the National Agreement.

Mr. DICKSON said you didn't contract out of it; you didn't take on an apprentice.

Mr. SALMON could not see that there was any legal difficulty in the Scottish branch, if it so wished, making a separate agreement with the N.A.T.K.E., and he could not see that this would be refused by the Board of Trade if it were reasonable, because there had been separate agreements for Scotland and England in other trades.

Mr. DUNBAR said he was going to suggest to the Scottish Executive the taking of counsel's opinion as to whether the posed scheme would hold water under Scots law.

Mr. DUNBAR said it might be as well, before this final draft was approved by the Board of Trade, that English office-bearers and members should know the exact position legally in Scotland.

Alien to Scottish Practice

Mr. SALMON said he would not go so far as to say that this scheme would be illegal in Scotland, but the form and the method were quite alien to their practice in Scotland.

Mr. M'LAUGHLIN suggested that when the C.E.A. spent so much money on legal fees this counsel's opinion should be taken in London and paid for by London.

Mr. DUNBAR pointed out, however, that it was a question of Scots law, and should therefore be taken in Scotland, and Mr. DICKSON said he was quite sure London would pay for it.

On the motion of Mr. DUNBAR, seconded by WALTER MAGUIRE, the matter was remitted to the Scottish Executive.

Branches or Sections

MR. M'LAUGHLIN said that at the Scottish Executive meeting it was reported that London had refused to send copies of communications to secretaries of sections in Scotland, and the Executive sent it back, saying it was the general feeling that applications be made for Edinburgh, Dundee and Aberdeen sections to be formed into separate branches.

Sunday Opening

MR. M'LAUGHLIN also reported that the Executive had discussed the action of N.A.T.K.E. and the Edinburgh Managers' section meeting the magistrates on the question of Sunday opening, which, in the case of the N.A.T.K.E., at any rate, though they were not sure about the managers, was a contravention of their agreement. They should have consulted the section before going to the magistrates and saying they were against Sunday opening. They did not, of course, object to them being against Sunday opening.

Mr. DICKSON said there was nothing to stop the managers going to the magistrates.

The CHAIRMAN: That is my opinion, but the N.A.T.K.E. don't seem to think so.

Mr. M'LAUGHLIN said the ultimate decision on Sunday opening, in Edinburgh, at any rate, did not rest with individual exhibitors but with the circuits, which had already intimated that they were in favour of it. If they did, the independents had no choice but also to open.

Mr. M'LAUGHLIN: If the magistrates granted permission to-morrow, the circuits would open next Sunday.

E.T. Discussed

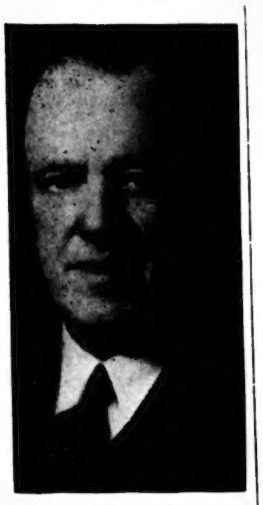
THE question of E.T. was raised by W. H. ALBIN. The constant postponements, he knew, had greatly annoyed Sir Alexander King after the strenuous work his committee had done in trying to let the Chancellor see that they deserved some relief, especially on the cheaper seats. In June, at the Committee stage there would be an amendment moved with that in view, and the whole industry should start working, writing or interviewing their M.P.s and trying to get their support for that amendment. Business had gone down in the last nine months, and profits were well down, and it was time they were trying to get something for themselves.

Mr. DICKSON said the weakness of their case had always been that the returns from E.T. were generally up, but now that their returns were going down they should be in a more favourable position.

Mr. M'LAUGHLIN said the E.T. figures were for the whole country. They had no separate figures for Scotland, and there was no doubt that business had been going down steadily in Scotland for a considerable time.

Mr. DICKSON said unfortunately the A.B.C. dividend was always declared just before the Budget.

Scottish Executive has sent a letter to Mr. Fuller suggesting that no statement be made to the Press on reinstatement cases before the case is finished, or there should be only joint statements by both sides.



A. S. ALBIN

BRISTOL

Amicable Talks with Churches on S.O.

AN amicable discussion with the Bristol Council of Christian Churches on the subject of Sunday films was reported upon at the meeting of the Bristol branch. It was felt that the meeting had served a useful purpose and that contact should be maintained.

Otherwise there was a very short agenda for the meeting, at which discussions were few and short, and most of the time was taken up with the reports of delegates to the General Council, and these were brief. The branch chairman, Coun. F. G. W. Chamberlain, presided.

With respect to the meeting, at which the Bishop of Bristol had presided, held between representatives of the branch and the Bristol Council of Christian Churches, it was reported that there had been a discussion on the times of Sunday opening. The Council had suggested 5 p.m., but the difficulty of running two full houses during the evening had been pointed out, and it had been agreed that the opening time should be fixed at 4.30 p.m. The question of the quality of films shown on Sundays had also been discussed, but no decision had been reached. It was felt that the link between the two bodies should be maintained.

The CHAIRMAN remarked that he thought some very useful work had been done. The Council appeared to desire to be useful, and after it had heard the exhibitors' points of view tried to come into line. He believed it would be a good thing to keep in contact with them.

W. HUMPHRYES asked if they thought there was not too much being said about the quality of Sunday films. "You could not be an innocent burglar on Sundays and not an innocent one on week-days."

The CHAIRMAN said he did not quite understand what was meant by quality. It was rather vague; he thought it was the subject that was meant more than the quality of the film.

Mr. HUMPHRYES said people who complained about the quality should supply a concrete case of what it was to which they took objection.

The CHAIRMAN said there was a general discussion on the matter at the meeting; it was not pressed.

Quota Decision Not Yet

THE branch Secretary, STANLEY W. SAVERY, read a letter from Sir Stafford Cripps in reply to the protest which the branch had sent him against the proposed abolition of renters' quota in the new Quota Act.

In effect, the President of the Board of Trade's reply was that he had not come to any decision on the matter.

General Council Business

REPORTING on General Council business, E. C. ROGERS said a certain number of replies had been received regarding the apprenticeship scheme, and three branches had rejected it entirely. Bristol branch was complimented on having sent the most sensible reply. He pointed out that the adoption of the scheme was not compulsory.

Children's Matinees

MEMBERS were reminded that takings at children's shows should be shown in their returns unless the matter was mentioned in their contract.

A member pointed out that it was understood that if he had an "A" film at a week-end and the renter could not supply him with a "U" film, he had the right to obtain one from another renter, but he must first approach the original renter, and he would like to know if that was not still the understanding.

It was decided to take the matter up with head office.

It was agreed that Bristol exhibitors should be recommended to take a collection for the Mayor of Bristol's Hospital Fund.

The date of the next meeting was fixed for June 25.

LETTER OF THE WEEK

C.M.A. Still Wants to Know Why

MAY I again encroach on your space, as I feel, reading Sam Butchart's answer to The Manager, that they both seem to have forgotten that there is still only one registered trade union for managers in the United Kingdom—namely, the C.M.A.

Regarding Mr. Butchart's statement that they had their agreement before they got their members—surely there is nothing remarkable in gaining recognition from the employers' association considering the employers are sponsoring the Society. This impels me once again to ask Mr. Butchart who pays him his salary. He apparently forgot to answer this question last time I put it to him.

If he is now drawing a salary from the Society, will he inform us when he left off drawing his salary from the Cinematograph Exhibitors' Association and how long does he expect the managers to continue to support a Society which has to take orders from the employers' association?

H. J. BRETT,
Hon. Secretary.
Cinema Managers' Association.

Chester Watch Committee has regraded "Nicholas Nickleby" as a "U" film.

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STUDIO NEWS AND VIEWS

A Bid to Serve the Second Feature Market: Korda Quickens the Pace: The Archers on French Location: "Jonathan" has Started at Elstree

LAST week this page opened with news of big films starting, prestige pictures with major producers' names to lend them dignity, if nothing else. But the large-scale production does not make up the whole picture. In this business it is necessary to provide fare for the smaller kinema and for make-weight in the supers.

You can call the films which fulfil this function "second features," "programme pictures" or what you will, but the fact remains that there is a demand for, a real need for films competently made to a moderate budget which will provide the bread-and-butter fare as opposed to the wedding cake magnificence of the Rank and Korda specials.

We know that J. Arthur has plans for a sustained programme of such films—more power to the project, and we shall have a good deal more to say about it in a future issue. But in the meantime, while the mammoth organisation grinds like the mills of God, a small group has got cracking to maintain the Northern vernacular evoked by mention of Mr. Rank.

Just now D. S. Film Productions are completing "The House of Doctor Belhomme," which was made out at Marylebone. This small but enterprising company plans to produce good second features with strong stories. The young man whose name gives the company its title is Digby Smith, who was formerly engaged in the making of educational films.

"The House of Doctor Belhomme" is written around an actual incident which occurred in the time of the French Revolution—concerning a notorious doctor who used to give refuge to fleeing aristocrats and then experiment on them in his private hospital when their money had run out.

The film is the first of six second features planned for production in 1947 by Digby Smith. He is a young man with a serious approach to film-making, and with Oswell Blakeston, well-known novelist and film critic, as his permanent script-writer, he has a formidable team. "The House of Doctor Belhomme" is being made for considerably less than £15,000, yet is strongly dramatic, and—to judge from the rough-cuts—a fine little second feature.

Smith believes that too many dollars are being sent to the U.S.A. in return for masses of indifferent supporting films. If we are to have second features, then there should be more British companies concentrating on making these films—that is his main argument.

KORDA SETS NEW PACE

SIR ALEXANDER KORDA is making good progress on his production of "An Ideal Husband." He has now finished shooting on the magnificent Chiltern house composite set, and moved into another block to shoot interior-exterior scenes of a street outside the Chiltern residence.

Here, stately horses drawing period carriages drove up in procession; dropped their passengers and drove on. As soon as this sequence was covered, the unit moved further along the same stage where a section of the House of Commons, immediately under the latticed Distinguished Strangers' Gallery, had been constructed.

In the gallery sat Paulette Goddard, and the shot was covered by the camera crane moving up from the floor of the House to the gallery and taking a close-up of the star at a high altitude.

The unit then moved out of this stage on to Stage C, where another composite set—this time the interior of the Chiltern drawing-room with french windows opening onto a walled garden. Here, key scenes in "An Ideal Husband" will be shot, showing Mrs. Cheveley (Paulette Goddard) having tea with Lady Chiltern (Diana Wynyard).

COMEDY FOR BETTY BOX

PRODUCER Betty Box tells me that the third subject in her four-films-a-year programme for Gainsborough at Islington will be an original comedy, "Miranda," with starring rôles for Greta Gynt, Glynis Johns, Griffith Jones and John McCallum.

The picture will be directed by Fergus McDonnell, whose first directional assignment follows closely on his work with Carol Reed on "Odd Man Out."

"Miranda" will mark Islington's first venture into comedy since the new production programme began under Betty Box last October. Production of the new subject will begin early in June, when fuller details of the picture will be announced.

THE ARCHERS FOR FRANCE

MICHAEL POWELL and Emeric Pressburger's next production will be "The Red Shoes," in Technicolor. It will be written, produced and directed by them. A location unit left for France on May 30. Shooting started in Paris on June 2 at the Place de la Concorde, Place de l'Opera and Gare de Lyon.

The longest location will be at Monte Carlo. Some interiors will be filmed at the Victoria Studios, Nice, where Michael Powell began his film career in 1925 working with Rex Ingram.

Here is the location list for the picture: Assistant producer, George R. Busby; production assistant, Gwladys Jenks; production secretary, Marjorie Mein; liaison editor, John Seabourne, Jun.; cashier, E. Thompson; assistant director, Sydney Streeter; second assistant director, Kenneth Rick; continuity, Doreen North; assistant continuity, Joanne G. Busby; camera lighting, Jack Cardiff; camera operator, C. G. Challis; Technicolor technician, George Minassian; Technicolor camera assistant, Robert Kindred; chief electrician, Bill Wall; chief unit make-up, Ernie Gasser; make-up, Eric Carter; colour and B/W stills, George Cannons; assistant to stills man, Alistaire Phillips; ballet, décor and art direction, Hein Heckroth; associate art director, Arthur Lawson.

An interlude in the shooting of Gainsborough's RESCUE brings director Ken Annakin into conference with Sydney Box. Muriel Box and Mrs. Ken Annakin are the ladies in the picture. Below: A scene from D.S. Productions' THE HOUSE OF DR. BELHOMME, now being completed at Marylebone. In the picture are Mary Stone and Lily Lapidus

"JONATHAN" NOW IN WORK

WORK started at the end of last month on Associated British's "My Brother Jonathan," with Harold French directing and Warwick Ward producing. Ward has been on a short holiday, prior to actual shooting date, and is now back ready and fit to tackle the many problems involved in production.

To celebrate the launching of this new production and their new star, Michael Denison, Associated British held a Press reception on the eve of production at which Denison was introduced to the Press and London critics by Sir Philip Warter.

Denison, who gave up a starring rôle in the new Priestley play, "Ever Since Paradise," so that he could play the rôle of "Jonathan" in the picture, has been signed to a long-term contract by A.B.P.C.

NORWEGIAN EXPEDITION

LOOKING bronzed and weathered, Charles Saunders returned to Nettlefold this week after an absence of eight weeks on location in Scandinavia, where he has been directing exterior shooting for John Corfield's "The White Unicorn."

The sequences called for snow and ice, and on his arrival in Oslo Saunders found that Spring had beaten him to it. He immediately gathered his unit and made for Lillehammer, much further north. Snow lying 3½ feet deep there made it extremely difficult to move the camera, but with the assistance of a Weasel (a kind of Bren gun carrier), borrowed from the Norwegian Army, the disadvantage was overcome.

An advertisement in the Norwegian papers for doubles for Margaret Lockwood and Dennis Price brought a good response. As the cast was entirely Norwegian, Saunders had to issue orders through an interpreter. Several dangerous shots were filmed, including a rescue from an icy ledge hanging over a waterfall—which did, in fact, collapse 15 seconds after the shot was "in the can."

CRAWFORD'S FUTURE

ACCLAIMED by the critics for his performance in "The

Brothers" as a notable British screen find, Andrew Crawford is slated to follow on with leading rôles in two new Sydney Box productions.

Currently, he is appearing in "Rescue" in the rôle of Kid Cormack, world's middleweight boxing champion, one of the passengers on the Dakota, which crashes on the Alps. Next, he will have the male lead in another Sydney Box production, due to take the floor at Shepherd's Bush, in early June.

Six feet tall, 29 years old, with brown hair and hazel eyes, Crawford stepped straight from the comparative obscurity of the Reunion Theatre of ex-Service actors into "The Brothers." Box considers this Scottish ex-bomb-aimer to be a potential star of the future. I concur with that view, especially after seeing Crawford at work on "Rescue."

SCOTT IN THE ALPS

BALCON'S "Scott of the Antarctic" will go into production next week, when a unit sets off from Ealing for Switzerland.

In the meantime, technical adviser David James, who went as far as the Falkland Islands with cameraman Osmond Borrodaile for the Antarctic background location, has now returned to this country, and Borrodaile himself is on his way back via Hollywood.

John Mills is to star in "Scott of the Antarctic," which Charles Frend is directing, with Sidney Cole as associate producer.

The Swiss unit will be filming at Yungfraujoch, 11,342 feet high—which is probably the highest point to which a film unit has ever been. Twelve Polar dogs are being borrowed from the Swiss Railways for sledge-work while the unit is over there.

The unit travelling to Switzerland is: Director, Charles Frend; associate producer, Sidney Cole; unit manager, Ray Anzarut; first assistant director, Rowland Douglas; third assistant director, Cyril Pope; continuity, Patricia Arnold; accounts, Lilian Laidlaw; lighting cameraman, Osmond Borrodaile; camera operator, Robert Moss; focus, Bernard Waterson; clappers, H. Smith; stills, R. Woodard; men's wardrobe, F. T. Birch; make-up, H. Davo; stagehand, S. Green; carpenter, D. Drift; stagehand, J. E. Williams; electrician, S. Willet; electrician, E. Wadley; electrician, A. Privett, prop. man, Harry Newman; technical adviser, David James; Antarctic adviser, Lt.-Cdr. Q. Riley, R.N.V.R.

NIGHT AND DAY AT EALING

ROUND-THE-CLOCK shooting is the order of the day at Ealing just now. Two units are at work, one during the day time, the other at night.

Day unit is "Against the Wind," which has just returned from its Belgian location, and is now well under way with its studio production under Charles Crichton's direction. Robert Beatty, Paul Dupuis and Simone Signoret have appeared so far in these English sequences.

Night unit is "It Always Rains on Sunday," which Robert Hamer is directing. The studio lot and streets have become a very effective East London district; and this week's highlight is likely to be a murder most foul, with Jimmy Hanley committing the deed.

Checking up the focus on Gordon Harker at Southall during shooting of Alliance's THINGS HAPPEN AT NIGHT. Technicians in the picture are John Winbolt, focus, Leon Bijou, projectionist, St. John Clowes, producer, Francis Searle, director, Marjorie Owens, continuity, Leslie Rowson, lighting expert, and Ken Talbot, camera operator

ROYAL TOUR COVERAGE

THE "KINE.'S" South African correspondent sends me some notes concerning the filming of the Royal tour through South Africa and Rhodesia by Paul Wyand, of British Movietone News. The car was an ordinary sedan converted for use as a sound truck and Wyand was accompanied by Derek Stiles, who did the sound recording, and Graham Thompson, who travelled on the Royal Train.

Wyand said that their biggest nightmare was the dusty roads. Although the greatest care was taken in wrapping equipment, dust invariably percolated through, necessitating a minute inspection before use. The heat was also trying. At Eshowe, for instance, the metal-work of the car became so hot that it burned through the rubber of the lead to the equipment on the roof, resulting in some of the King's speech being lost.

H.T. batteries were also continually melting, so that in the end fresh wireless batteries had to be purchased at every stop. They found the light very bright by English standards, but, strangely enough, not very good photographically as it was too hard; 16,500 feet of film were shot in sound, while Graham Thompson took 16,200 feet, including scenes on the *Vanguard* on the voyage out. The film was rushed to Jahonnesburg, where it was developed at the Killarney studios of African Consolidated Films. Duplicate negatives were flown to England and to the U.S.A. for distribution through the usual newsreel channels.

In Durban, at the Queen's request, the newsreel car ran parallel with the Royal Car at the head of the procession, obtaining marvellous tracking shots of Durban's welcome.

The King, himself a keen cameraman, was always ready to co-operate and would even volunteer advice about apertures and exposures. Princess Elizabeth was also heard to remark at one stage of the tour "that fat man and the black car always pop up," which Paul Wyand considers as good a testimony as any to their successful coverage of the Royal Visit!

POINTS IN BRIEF

Plans for the filming of Oscar Wilde's comedy, "The Importance of Being Ernest," are in hand by the J. Arthur Rank Organisation. The script, now practically completed, is being written by Donald Taylor.

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D. van Gessel, who is in charge of foreign exploitation for London Films, will leave for Brussels on June 18 to attend the Brussels Film Festival. He will accompany Paulette Goddard who, as well as attending the Festival, will have a three-day tour of Holland in order to visit the most famous art galleries and museums.

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A choir composed of members of the Cynon Amateur Dramatic Society, South Wales, is taking part in British National's "Three Weird Sisters." Outdoor scenes have already commenced, local arrangements being made by C. Chegwidden, warden of the Aberdare Educational Settlement.

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Linden Travers has been signed to play Miss Blandish in the film version of "No Orchids for Miss Blandish," which has Jack La Rue as the gangster Slim. Production starts immediately at Alliance's Twickenham Studios. St. John L. Clowes, who has adapted the screen play from James Hadley Chase's novel, will also direct and produce.

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Joan Greenwood, a hit in "The Man Within," gets the plum rôle in Ealing's "Saraband for Dead Lovers," that of Sophie Dorothea.

LEONARD WALLACE

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Film Trade Show Offers for May, 1947

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Banjo	RKO-Radio ...	67 min.	U	6,092 ft.	Sharyn Moffett, Jacqueline White, Walter Reed	Good supporting proposition for the masses and family (CC)	May 8, 1947	May 19, 1947
*Bank Holiday Luck ...	A.B.F.D. ...	35 min.	U	3,800 ft.	Fred Wynne, Olive Sloane, Arthur Denton	Good appeal for the masses (CC)	May 8, 1947	Not Fixed
Barber of Seville, The ...	Film Traders	90 min.	U	8,100 ft.	Tito Jobbi, Nelly Corradi ...	Very good advanced hall booking. Especially for music lovers (C)	May 15, 1947	Not Fixed
Black Angel, The ...	G.F.D.... ...	80 min.	A	7,253 ft.	Dan Duryea, June Vincent, Peter Lorre	Outstanding "thick-ear" (NC)	May 8, 1947	Aug. 4, 1947
Born to Speed	Pathe	59 min.	U	5,369 ft.	Johnny Sands, Terry Austin, Don Castle	Sound average programme fare (CC)	May 15, 1947	July 28, 1947
*Brothers, The	G.F.D.... ...	98 min.	A	8,786 ft.	Patricia Roc, Will Fyffe, Maxwell Reed	Moderate British title booking (NC)	May 15, 1947	July 7, 1947
Carnegie Hall	United Artists	135 min.	U	12,043 ft.	Marsha Hunt, William Prince, All-star concert artists	Outstanding booking for good and high-class halls (CC)	May 29, 1947	Not Fixed
Cat Creeps, The	G.F.D.	58 min.	A	5,188 ft.	Noah Beery, jun., Lois Collier, Jonathan Hale	Not recommended	May 29, 1947	Not Fixed
Cigarette Girl	Columbia ...	67 min.	A	6,063 ft.	Leslie Brooks, Jimmy Lloyd, Ludwig Donath	Passable small hall second (CC)	May 22, 1947	Not Fixed
Dangerous Money ...	Pathe	65 min.	A	5,934 ft.	Sidney Toler, Gloria Warren, Victor Sen Young	Safe series second (C)	May 22, 1947	Not Fixed
*Dear Murderer	G.F.D.... ...	94 min.	A	8,477 ft.	Eric Portman, Greta Gynt, Dennis Price	Very good general booking (NC)	May 29, 1947	June 23, 1947
†Duel in the Sun... ...	Selznick Incorporated	135 min.	A	12,150 ft. approx.	Jennifer Jones, Joseph Cotten, Gregory Peck	Infallible box-office proposition (NC)	May 22, 1947	Not Fixed
Egg and I, The ...	G.F.D. ...	107 min.	U	9,670 ft.	Claudette Colbert, Fred MacMurray, Louise Allbritton	Obvious title and star comedy bet (CC)	May 22, 1947	Aug. 18, 1947
Fabulous Suzanne, The	British Lion ...	69 min.	A	6,331 ft.	Barbara Britton, Rudy Vallee, Otto Kruger	Attractive light booking (C)	May 1, 1947	Not Fixed
Falcon's Alibi	RKO-Radio ...	63 min.	A	5,636 ft.	Tom Conway, Rita Corday, Vince Barnett	Good average supporting proposition (CC)	May 1, 1947	Aug. 4, 1947
Farmer's Daughter, The	RKO-Radio ...	97 min.	A	8,752 ft.	Loretta Young, Joseph Cotten, Ethel Barrymore	Excellent general booking (CC)	May 1, 1947	June 16, 1947
Ghost and Mrs. Muir, The	20th Century-Fox	103 min.	A	9,383 ft.	Gene Tierney, Rex Harrison, George Sanders	Fair average programmer (C)	May 29, 1947	June 30, 1947
Ghost Goes Wild, The ...	British Lion ...	66 min.	A	5,932 ft.	Ed. Everett Horton, James Ellison, Anne Gwynne	Good comedy second for the masses and family (CC)	May 1, 1947	Not Fixed
Guilt of Janet Ames, The	Columbia ...	82 min.	A	7,412 ft.	Rosalind Russell, Melvyn Douglas, Sid Caesar	Ticklish booking for the general run of halls (NC)	May 15, 1947	Sept. 8, 1947
*Hangman Waits, The	Butcher's ...	63 min.	A	5,760 ft.	John Turnbull, Beatrice Campbell, Anthony Baird	Novel and reliable "thick-ear"	May 29, 1947	Not Fixed
Her Sister's Secret ...	Pathe	84 min.	A	7,649 ft.	Nancy Coleman, Margaret Lindsay, Philip Reed	Very good general booking (NC)	May 15, 1947	June 30, 1947
High School Hero ...	Pathe	65 min.	U	5,995 ft.	Freddie Stewart, June Preisser, Ann Rooney	Sub-standard second (CC)	May 22, 1947	Not Fixed
Hit Parade of 1947 ...	British Lion	90 min.	U	8,111 ft.	Eddie Albert, Constance Moore, Joan Edwards	Capital light booking (CC)	May 8, 1947	June 23, 1947
†Homestretch, The ...	20th Century-Fox	97 min.	A	8,700 ft.	Cornel Wilde, Maureen O'Hara, Glenn Langan	Excellent general booking (NC)	May 8, 1947	July 14, 1947
I'll be Yours	G.F.D.... ...	99 min.	U	8,862 ft.	Deanna Durbin, Tom Drake, William Bendix	Very good popular and family hall entertainment (CC)	May 1, 1947	June 16, 1947
Inner Circle, The ...	British Lion ...	57 min.	A	5,109 ft.	Adele Mara, Warren Douglas, William Frawley	Reliable second (C)	May 1, 1947	Not Fixed
Jewels of Brandenburg	20th Century-Fox.	63 min.	A	5,813 ft.	Richard Travis, Micheleine Cheirel, Leonard Strong	Poor (C)	May 15, 1947	July 7, 1947
Jungle Flight ...	Paramount ...	68 min.	A	6,085 ft.	Robert Lowery, Ann Savage, Barton MacLane	Fair to middling second (C)	May 22, 1947	July 14, 1947
Le Deserteur	G.C.T.	90 min.	A	8,200 ft.	Jean Pierre Aumont, Corinne Luchaire	Fair average advanced hall booking (NC)	May 15, 1947	Not Fixed
*Life is Nothing Without Music.	Exclusive ...	34 min.	U	3,060 ft.	Jessie Matthews, Alvar Lidell, Bob Busby	Safe British quota fill-up (CC)	May 15, 1947	Not Fixed
Lone Wolf in Mexico, The	Columbia ...	68 min.	A	6,198 ft.	Gerald Mohr, Sheila Ryan, Eric Blore	Acceptable double bill (C)	May 29, 1947	Not Fixed
Lost Honeymoon	G.F.D.... ...	70 min.	A	6,304 ft.	Franchot Tone, Ann Richards, Tom Conway	Very moderate star and title proposition (C) ...	May 8, 1947	Aug. 11, 1947
Melting Pot, The ...	Columbia ...	64 min.	U	5,882 ft.	Jean Porter, Shirley Mills, William Mason	Bad (CC)	May 22, 1947	Not Fixed

Melting Pot, The	Columbia	64 min.	U	5,882 ft.	Jean Porter, Shirley Mills, Tom Conway, William Mayon	Bad (CC)	... ...	May 22, 1947	Not Fixed
Panique	British Lion	100 min.	A	9,900 ft.	Michel Simon, Viviane Romance	Excellent advanced hall booking (NC)	... ...	May 15, 1947	Not Fixed
†Perils of Pauline, The	Paramount	94 min.	U	8,460 ft.	Betty Hutton, John Lund, Constance Collier	Capital general booking (CC)		May 29, 1947	Aug. 11, 1747
•Phantom Shot, The	International	50 min.	A	4,433 ft.	John Stuart, Olga Lindo, Howard Marion-Crawford	Fair British quota booking (NC)		May 8, 1947	Not Fixed
Plainsman and the Lady	British Lion	82 min.	U	7,410 ft.	William Elliott, Vera Ralston, Joseph Schildkraut	Very good general booking (CC)		May 1, 1947	Not Fixed
Red House, The	United Artists	100 min.	A	9,061 ft.	Edward G. Robinson, Lon McCallister, Judith Anderson	Star and title booking mainly for better-class audiences (NC)		May 1, 1947	June 16, 1947
Roll on Harvest Moon	British Lion	67 min.	U	6,104 ft.	Roy Rogers, Gabby Hayes, Dale Evans	Very good star " horse opera " (CC)		May 1, 1947	Not Fixed
Rookies Come Home	G.F.D.	76 min.	U	6,963 ft.	Bud Abbott, Lou Costello, Beverly Simmons	Star booking mainly for the family and sticks (CC)		May 8, 1947	Aug. 4, 1947
•Royal Tour of South Africa.	20th Century-Fox.	40 min.	U	3,600 ft.		Outstanding documentary (CC)		May 15, 1947	May 12, 1947
Shadow of Blackmail	Pathe ...	69 min.	A	6,213 ft.	Kay Francis, Paul Cavanagh, Robert Shayne	Reliable rough-house programmer (NC)		May 22, 1947	Not Fixed
Shadows on the Range	Pathe	57 min.	U	5,123 ft.	Johnny Mack Brown, Raymond Hatton, Jan Bryant	Acceptable horse opera (CC)		May 22, 1947	Not Fixed
•Sing as We Flow	New Realm ...	35 min.	U	3,150 ft.	Commentary by Bruce Belfrage	Moderate quota fill-up (CC)		May 1, 1947	Not Fixed
†Song of Scheherazade	G.F.D.	106 min.	A	9,523 ft.	Yvonne de Carlo, Brian Donlevy, Jean Pierre Aumont	Ticklish general booking (C)		May 1, 1947	Not Fixed
South of Monterey	Pathe ...	62 min.	U	5,696 ft.	Gilbert Roland, Martin Garralaga, Frank Yaconelli	Acceptable second for the family and populars (CC)		May 15, 1947	Not Fixed
†Stone Flower, The	Film Traders ...	78 min.	U	7,000 ft.	V. Druzhnikov, E. Derevshchikova	Excellent booking for advanced halls (CC) ...	...	May 1, 1947	Not Fixed
Strange Voyage	Pathe ...	60 min.	U	5,497 ft.	Eddie Albert, Forrest Taylor, Elena Verdugo	Kid's Club second (CC)	...	May 15, 1947	Not Fixed
Swell Guy	G.F.D....	87 min.	A	7,792 ft.	Sonny Tufts, Ann Blyth, Ruth Warwick	Doubtful booking (NC)	...	May 8, 1947	Aug. 11, 1947
•Take My Life	G.F.D....	79 min.	A	7,144 ft.	Hugh Williams, Greta Gynt, Marius Goring	Very good British offering (NC)	...	May 8, 1947	June 30, 1947
Tarzan and the Huntress	RKO-Radio ...	73 min.	U	6,514 ft.	Johnny Weissmuller, Johnny Sheffield, Brenda Joyce	Box-office hokum (CC)	...	May 22, 1947	July 28, 1947
Thirteenth Hour, The	Columbia ...	65 min.	A	5,909 ft.	Richard Dix, Karen Morley, John Kelloff	Moderate Second (C)	...	May 22, 1947	Not Fixed
†Yearling, The	M-G-M.	127 min.	U	11,458 ft.	Gregory Peck, Jane Wyman, Claude Jarman, Jr.	Excellent booking, particularly for family halls (CC)		May 29, 1947	Sept. 15, 1947

REISSUES

•Amazing Quest of Ernest Bliss, The	A.B.F.D.	80 min.	U	7,188 ft.	Cary Grant, Mary Brian, Peter Gawthorne	Fair revival for all (CC)...	...	May 8, 1947	Not Fixed
Broadway	Eros ...	91 min.	A	8,178 ft.	George Raft, Pat O'Brien, Janet Blair	Useful proposition for all (NC)	...	May 29, 1947	Not Fixed
Caught in the Draft	Paramount ...	81 min.	U	7,390 ft.	Bob Hope, Dorothy Lamour, Lynne Overman	Good light booking for all (CC)...	...	May 8, 1947	May 12, 1947
Cheers for Miss Bishop	Grand National	95 min.	U	8,530 ft.	Martha Scott, William Gargan, Edmund Gwenn	Good general booking (CC)	...	May 22, 1947	Not Fixed
Daniel Boone	Grand National	59 min.	U	6,200 ft.	George O'Brien, Heather Angel, John Carradine	Reliable popular revival (CC)	...	May 22, 1947	Not Fixed
Duke of West Point, The	A.B.F.D.	108 min.	U	9,819 ft.	Louis Hayward, Joan Fontaine, Tom Brown	Handy reissue for the majority (C)... ...	...	May 8, 1947	Not Fixed
Earl of Chicago ...	M-G-M. ...	86 min.	A	7,715 ft.	Robert Montgomery, Edward Arnold, Edmund Gwenn	Very good revival (NC)	...	May 8, 1947	June 16,1947
East Side of Heaven ...	Eros	88 min.	U	7,879 ft.	Bing Crosby, Joan Blondell, Mischa Auer	Good popular booking for all classes (CC)	...	May 29, 1947	Not Fixed
•For the Love of a Queen	A.B.F.D. ...	87 min.	A	7,880 ft.	Clive Brook, Madeleine Carroll, Emlyn Williams	Good general revival (C)	...	May 8, 1947	Not Fixed
Gambling Daughters	Butchers ...	63 min.	A	5,692 ft.	Cecilia Parker, Roger Pryor, Robert Baldwin	Average second (NC)	...	May 22, 1947	Not Fixed
Green Hell...	Eros	85 min.	A	7,650 ft.	Joan Bennett, Douglas Fairbanks Jun., George Sanders	Very good revival (C)	...	May 22, 1947	Not Fixed
Hollywood Cowboy ...	Grand National	64 min.	U	5,739 ft.	George O'Brien, Cecilia Parker, Maud Eburne	Useful second (CC)	...	May 22, 1947	Not Fixed
House of Seven Gables, The	Eros	89 min.	A	7,972 ft.	George Sanders, Margaret Lindsay, Vincent Price	Good general booking (NC)	...	May 29, 1947	Not Fixed
How Green Was My Valley	20th Century-Fox	118 min.	A	10,654 ft.	Walter Pidgeon, MaureenO'Hara, Roddy McDowall	Timely reissue for all (C)	...	May 22, 1947	Floating
•I Met a Murderer ...	Exclusive ...	62 min.	A	5,700 ft.	James Mason, Pamela Kellino, Sylvia Coleridge	Box-office revival (NC)	...	May 22, 1947	Not Fixed
•Keep Fit	A.B.F.D. ...	81 min.	U	7,393 ft.	George Formby, Kay Walsh, Guy Middleton	Useful revival for all (CC)	...	May 8, 1947	Not Fixed
•Oh Mr. Porter ...	International ...	84 min.	U	8,578 ft.	Will Hay, Moore Marriott, Graham Moffatt	Good revival for the masses (CC)	...	May 22, 1947	Not Fixed
Son of Frankenstein ...	Eros	96 min.	H	8,608 ft.	Basil Rathbone, Boris Karloff, Bela Lugosi	Good popular booking (NC)	...	May 22, 1947	Not Fixed
Storm, The	Eros	76 min.	A	6,822 ft.	Charles Bickford, Barton MacLane, Nan Grey	Box-office fare for the crowd (C)	...	May 29, 1947	Not Fixed
•They Were Sisters ...	Eros	115 min.	A	10,299 ft.	Phyllis Calvert, James Mason, Hugh Sinclair	Handy offering for the family (NC) ...	...	May 29, 1947	Not Fixed
•Waterloo Road ...	Eros	76 min.	A	6,837 ft.	John Mills, Stewart Granger, Joy Shelton	Good appeal for family halls (C)	...	May 29, 1947	Not Fixed
Windjammer	Grand National	58 min.	U	5,228 ft.	George O'Brien, Constance Worth, William Hall	Average second for the family (CC) ...	...	May 22, 1947	Not Fixed

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

A British Picture. † In Colour.

What's Released in June, 1947

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	"Kine." Review Date.
JUNE 2	Looking for Someone	Columbia	F. 10035	69	U	6,179	Ken Curtis, Dusty Anderson	Mar. 6, 1947
,,	Shadows Over Chinatown... ...	Pathe	F. 9947	64	A	5,797	Sidney Toler, Mantan Moreland	Jan. 30, 1947
JUNE 9	Beginning or the End, The ...	M-G-M	F. 10164	112	U	10,062	Brian Donlevy, Robert Walker	April 17, 1947
,,	I Cover Big Town	Paramount	F. 10145	63	A	5,678	Philip Reed, Hilary Brooke	April 10, 1947
,,	Frontier Feud...	Pathe	F. 10125	64	U	4,850	Johnny Mack Brown, Raymond Hatton	April 3, 1947
,,	†Shocking Miss Pilgrim, The ...	20th Century-Fox ...	F. 10113	85	U	7,642	Betty Grable, Dick Haymes	Mar. 27, 1947
,,	That Brennan Girl	British Lion	F. 9862	94	A	8,551	James Dunn, Mona Freeman	Dec. 26, 1946
JUNE 16	Backlash	20th Century-Fox ...	F. 10001	65	A	5,981	Jean Rogers, Richard Travis	Feb. 13, 1947
,,	Devil Bat's Daughter	Pathe	F. 10115	68	A	6,174	Rosemary La Planche, John James	Mar. 27, 1947
,,	False Hero	Columbia	F. 9831	56	U	5,020	Charles Starrett, Smiley Burnette	Dec. 19, 1946
,,	Farmer's Daughter, The	RKO-Radio	F. 10222	97	A	8,752	Loretta Young, Joseph Cotten	May 1, 1947
,,	I'll Be Yours	G.F.D.	F. 10209	99	U	8,862	Deanna Durbin, Tom Drake	May 1, 1947
,,	*Michigan Kid, The	G.F.D.	F. 10166	70	U	6,255	Jon Hall, Victor McLaglan	April 17, 1947
,,	That Way With Women	Warner	F. 9881	83	U	7,538	Dane Clark, Martha Vickers	Jan. 9, 1947
,,	*Turners of Prospect Road, The ...	Grand National ...	Br./R. 10143	86	A	7,901	Wilfrid Lawson, Jeanne De Casalis	Mar. 20, 1947
JUNE 23	*Dear Murderer	G.F.D.	——	94	A	8,477	Eric Portman, Greta Gynt	May 29, 1947
,,	High Barbaree	M-G-M-	F. 10177	91	A	8,181	Van Johnson, June Allyson	April 24, 1947
,,	Locket, The	RKO-Radio	F. 10157	85	A	7,719	Laraine Day, Brian Aherne	April 10, 1947
,,	Rendezvous 24	20th Century-Fox ...	F. 9412	71	A	6,318	William Gargan, Pat O'Moore	July 18, 1946
,,	Queen of Burlesque...	Pathe	F. 10150	67	A	6,056	Evelyn Ankers, Carlton Young...	April 3, 1947
JUNE 30	Avalanche	Pathe	F. 10114	70	A	6,331	Bruce Cabot, Roscoe Karns	Mar. 20, 1947
,,	*Take My Life	G.F.D.	Br./TR. 10303	79	A	7,145	Greta Gynt, Hugh Williams	May 8, 1947

REISSUES

JUNE 16	Earl of Chicago, The	M-G-M.	F. 2773	86	A	7,715	Robert Montgomery, Edward Arnold	May 1, 1947
JUNE 30	*Headline	Renown	Br./R. 6837	76	A	6,815	Anne Crawford, David Farrar	July 18, 1946

*A British Picture. †In Colour.

MOVES TO CURB "COMBINES" IN AUSTRALASIA

By Frank O'Connel

GROWING demand for Govern
ment intervention in the film
business is evidenced in the film
tralasia. In New Zealand a
Order of Reference is being pre
pared for a Royal Commission; i
New South Wales, Chief Secretar
Baddeley promised alterations t
the Theatres and Public Hall
Act to curb "combines," an
similar action appears contem
plated in Tasmania.

In New Zealand, the *Standard*
official Labour organ, advocates
Commission to see what degree o
control in the Industry is neede
in public interest. It is claime
that independent exhibitors ar
being squeezed out and that chain
dominate film supply. Facts d
not support this statement, sinc
there are far more independen
showmen than theatres controlle
by big chains, and supply difficu
ties are practically non-existent
Moreover, since its formation i
1939 the Film Industry Board
handling Industry problems, ha
had to deal with film supply prob
lems on only a couple of occasion
and negatives the necessity for th
new board.

Tasmanian Proposals

Clauses in an amending Bill t
the Places of Public Entertain
ment Act of Tasmania provide fo
registration of theatres and a quot
for British films.

Premier Cosgrove said that
monopoly was growing up in the
film Industry. In England al
companies had been swallowed up
in one combine, and in America
the Industry was controlled by two
groups. The monopolies were ex
tending in Australia. The English
combine had already obtained
control of the major theatres in
Australia. The fear in Australia
was that the day of the small ex
hibitor was doomed. Mr. Cos
grove's Bill would protect the
independents from all harm, it
was inferred. It would also pro
vide that, where sufficient theatres
existed in an area, no other would
be permitted.

British Records

British films, which have
advanced greatly in popularity
everywhere, have surprised circui
heads with the success attending
the all-British policy of the Ade
laide York.

Hoyt's boys blinked in amaze
ment at the smash figures recorded
on the four weeks' run of "Wicked
Lady," there. "Johnny French
man," which played Sydney
Capitol as a support for one week.
scored three profitable weeks at
the York.

With the Adelaide York, Mel
bourne Athenæum and Sydney
Esquire and Embassy, British
films have excellent inter-state
showcases. "Brief Encounter"
winds up a healthy six weeks at
Sydney Esquire on Thursday and
"Magic Bow" takes over. Booked
to follow "Razor's Edge" into
Sydney's lavish Regent is "Cæsar
and Cleopatra." "Razor" is in its
fourth week of phenomenal busi
ness and looks like hanging on for
a good many more weeks yet.

RONALD
REAGAN

ALEXIS
SMITH

ZACHARY
SCOTT

Warner's "STALLION ROAD" WILL TAKE YOU TO THE TOP!

DIRECTED BY
JAMES V. KERN

AND SCREEN PLAY BY STEPHEN LONGSTREET
PRODUCED BY
ALEX GOTTLIEB

A GREAT STORY TOLD WITH GREAT EXCITEMENT
----IN THE GREAT OUTDOORS!

NEXT AT THE WARNER

EDMUND GWENN · SIDNEY BLACKMER · DOROTHY PETERSON · MARSHA HUNT

The Screen's greatest Love Story lives again!

8½ MARKS C.E.A.

The character is a very human one, likeable, noble and inspiring. It is marvellously well played by Martha Scott, who is absolutely convincing in her acting and appearance.
The story is well told and it grips and entertains through every foot: **Excellent entertainment for all classes.**

Impartial.

Inspiring theme remains deeply appealing for femininity . . . climax particularly effective emotionally . . . sensitive direction, arresting title-role portrayal, distinctive technical qualities. **Moving general entertainment, with direct appeal for women patrons . . . A further lease of the Box-Office awaits this appealing picture . . .** Nothing Martha Scott (in the title role) has subsequently done compares with its sympathetic insight, and her gradual ageing is an artistic marvel.

C.A.W. *The Cinema*

Human melodrama. **It should remain a women's picture of universal appeal.** Points of appeal: Understanding human story, strong feminine appeal.

Kine Weekly.

A GRAND NATIONAL REVIVAL PRESENTED BY MAURICE WILSON

STERLING HOLLOWAY · DONALD DOUGLAS · LOIS RANSON · MARY ANDE

On the S.O. Front

LIVERPOOL "FREEZE OUT" EXPLAINED

Town Clerk answers Public Complaint

FOLLOWING complaints from the public that voting arrangements for Manchester's Sunday opening poll on May 8 were inadequate, the Town Clerk has reported to the Watch Committee on the administrative measures taken. He says that arrangements were made to cope with a 20 per cent. poll. Actually, the numbers voting were considerably less than 20 per cent.

That the staff experienced difficulty was mainly due to two factors, he adds. Arrangements were made to recruit the staff on this occasion wholly from the Labour Exchange to give an opportunity to the unemployed. As soon as it was apparent that they were not fully capable in their duties, 75 experienced officials were sent out from the Town Hall.

The second factor which caused difficulty was the exceptionally heavy rush of voters between 7 p.m. and 8 p.m.

The Town Clerk emphasised that at a considerable proportion of the polling stations in the city, voters experienced no difficulty whatever in recording their votes.

BOLTON. — Magistrates have granted an amendment to Sunday licences to permit performances between 4 p.m. and 10 p.m.

DUDLEY.—Town's meeting to be held on June 9.

WHITLEY BAY.—The authorities have applied for a draft Order, and the date of a town's meeting is to be fixed shortly.

HOYLAKE. — Town's meeting. In favour, 42; against, 203.

NEWCASTLE-ON-TYNE. — Newcastle branch C.E.A. has asked the City Council to apply for a draft Order. It has formed a Sunday Opening Committee with the following officers: E. J. Hinge, chairman; L. Lewis, vice-chairman; T. F. Massicks, secretary; H. Morland, treasurer; C. Willmott, transport; Selwyn Taylor, publicity; Hon. William Westwood, Press officer, with two N.A.T.K.E. officials.

MIDDLESBROUGH.—As a result of the first quarter of Sunday kinemas at Middlesbrough, £300 is to be distributed to charities. The Cinematograph Trade Benevolent Fund gets £75 and the balance is allocated to six local charities.

CROSBY, Lancs.—Renewed application, backed by a petition with 12,000 signatures is to be made for the continuance of S.O. Previous applications have been turned down for want of substantial support.

Shirley Temple and Franchot Tone are co-starred with Guy Madison in RKO-Radio's TWO MEN AND A GIRL, previously entitled "Honeymoon." It is to be Trade shown on Thursday, June 5, at Studio One, at 10.30 a.m.

Simmons Signs Up

INTERNATIONAL Film Renters have appointed Arthur Simmons as London branch manager.

Mr. Simmons was formerly Liverpool manager for Anglo-American, and before that was for many years with RKO-Radio in Sheffield.

FINANCIAL FACTS AND FIGURES

by V. J. BURTT

ANOTHER SCOPHONY ISSUE

Moss Empires Dividend up to 12½ per cent.

SCOPHONY is making another issue of capital. It takes the form of a further 200,000 ordinary shares of 5s. each at par. Holders of existing shares on the register on May 1 are offered 173,333 of the new shares at par in the proportion of one new share for every six held. They may also apply for the balance of 26,667 shares.

At the current price of around 7s. for the existing shares the bonus rights are worth about 3½d. per share.

A.P.P.H. Set-back

The kinema share market remained comparatively featureless. A.P.P.H. ordinary have had one of their periodical set-backs, this time to 43s. 9d., while Madame Tussaud's pref. lost 6d. at 25s.

On the other hand, Dufay-Chromex 2s. shares advanced 4½d. to 5s. 4½d., and Moss Empires 2s. 6d. to 43s. 9d. on the increased dividend. Stoll Theatres recovered slightly to 18s. 6d.

With a final payment of 7½ per cent. on its £861,000 of ordinary stock, dividend of Moss Empires is brought up to 12½ per cent. for 1946, compared with 10 per cent. paid for some years past.

Film Renter Dealings

Dealings are expected to begin to-day in the 1s. ordinary shares of British and American Film Press. A starting price of around 2s. 1½d. is expected.

The company owns the goodwill and copyrights of Ernest W. Fredman's *Daily Film Renter*. Prospectus anticipates a profit decline for the present year owing to the fuel crisis, but the net profit is estimated equal to 25 per cent. on the issued capital of £100,000. Goodwill appears to be assessed at over £69,000.

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change.
African Theatres Ord.	£6⅛	£5½	£7½	—
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	30/3	—
" " 6% Pref.	32/6	25/3	29/-	+ -/3
" " 4½% Pre.-Pf.	25/4½	22/1½	23/6	—
A.P.P.H. Ord.	46/3	28/-	43/9	— 1/3
Brit. & Dom. Films (12/-)	27/3	17/4½	22/6	—
" " 5½% Pref.	23/4½	20/-	23/9	+ -/3
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/-	—
" Ord.	6/10½	5/6	6/6	—
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " 6% Pref.	26/-	24/6	20/-	—
" " 5% Notes	£100½	£98½	£93	— £1
" " 4% Debs.	£102½	£98½	£99½	+10/-
Capital Prov. News (5/-)	20/6	12/-	16/9	+ -/3
Cine Television " B " Ord.	6/7½	2/6	3/9	—
Dufay-Chromex Ord. (2/-)	6/3	3/7½	5/4½	+ -/4½
Gaumont British Ord. (10/-)	28/10½	21/3	26/-	—
" " " A " Ord. (5/-)	18/6⅝	12/-	12/6	—
" " 5½% 1st Pref.	28/10½	21/3	26/9	— -/6
" " 3½% Debs.	£109½	£100	£103	—10/-
General Theatres Prefd. (6/8)	28/6	12/6⅝	28/-	—
" " 3½% Debs.	£105½	£102½	£99	—10/-
Granada Theatres 1st Pref.	22/9	19/-	21/6	+ -/3
Kinemas Ord. (5/-)	12/7½	10/-	11/6	— -/3
London & District (5/-)	8/6	8/9	—	—
Mde. Tussaud Def. (1/-)	7/9	4/-⅜	5/9	—
" " Prefd. Ord.	30/3	22/6	25/-	— -/6
Moss Empires Ord.	48/-	40/-	43/9	+ 2/6
" " Cum. Pref.	25/3	23/-	24/2	— -/3
" " 3½% Deb.	£105	£103	£104	—
Odeon Assocd. 4½% Pref.	—	—	22/-	—
" " 3½% Debs.	—	—	100½	+ 10/-
Odeon Props. 4½% Pref.	25/3	21/-	23/-	—
" " 3½% Debs.	£109	£98	£105	+ 10/-
" " 4% Debs.	£108⅜	£101½	£106	+ 10/-
Odeon Theatres Ord. (5/-)	53/1½	38/9	47/6	—
" " 6% Pref.	30/6	25/9	29/3	—
" " 5% Debs.	£107½	£100	£102	—
P.C.T. 10% Cum. Pref.	41/10½	36/9	37/6	—
" 7½% " A " Pref.	33/9	30/7½	34/6	+ -/3
" 7½% " B " Pref.	33/9	31/-	33/6	— -/3
" Construction 7% Pref.	33/3	28/3	30/6	—
Scophony (5/-)	16/-	6/6	7/3	+ -/1½
Stoll Theatres Corpn.	24/9	17/9	18/6	+ -/6
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/9	—
" 6% Pref. (10/-)	12/3	7/6	10/9	—
United Entertainments Ord. (5/-)	11/11½	10/3	11/-	—

New Private Companies

British Artistic Presentations, Ltd.—Registered May 20. Capital, £100 in 100 shares of £1 each. Objects: To produce plays, films, etc. Solicitors: J. A. Ramsey, 130-132, Leadenhall Street, E.C.3. Registered office: 108a, Cannon Street, E.C.

British Plays and Films, Ltd.—Registered May 22. Capital, £500 in £1 shares. Play and film producers, etc. The directors are: Norman Lee (chairman) and Mrs. Sadie H. Lee, both of Curraheen, Vicarage Road, Sidmouth, Devon. Registered office: Ludgate House, Ludgate Circus, E.C.4.

Tyne Furniture Works, Ltd.—Registered May 21. Capital, £50,000 in 5s. shares. Kinema furnishers, etc. The directors are: David Finnie, 23, Bryanston Court, George Street, W.1; Ralph H. Embleton, 10, Ashley Grove, Tynemouth; and Robert F. Segrott, 42, Alma Place, N. Shields. Solicitors: Clifford-Turner and Co., E.C.4. Registered office: Willington Quay, Wallsend.

Camera Supplies (Luton), Ltd.—Registered May 22. Capital, £10,000 in 6,000 ordinary and 4,000 5 per cent. cumulative preference shares of £1 each. Manufacturers and dealers in kine cameras, projectors, sound reproducers, etc. The directors are: Gruffydd P. Reece (permanent) and Nancy P. Reece (both directors of Camera Supplies (Cambridge), Ltd.) and Albert B. Hyam (manager of same company), all of 1, St. Mary's Passage, Cambridge. Solicitors: Wm. C. Crocker, 22, Bentinck Street, W.1.

Obituary

Lost Three Directors in Seven Months

Billy Hogan, one of the leading members of the Trade in Northern Ireland and past chairman of the C.E.A., has had his third big loss in seven months by the death of Bob Barr, one of his directors of the Clonard and Savoy kinemas. In the same time he has lost by death two other directors John Duffy and Maurice Sullivan.

Samuel Humphreys

Samuel Humphreys, employed by the Stanley Rogers circuit for 43 years, until his retirement 18 months ago, has died at Cleator Moor.

Before his retirement he was manager of the Hippodrome, Cleator Moor, and was previously at the Empire, Whitehaven.

Jack Hudson

For 30 years proprietor of the Blackburn Alexandra Cinema (which is reputed to be the first building in the world erected exclusively as a kinema), Jack Hudson has died at his home in Blackpool at the age of 55.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-office Angle.
Alias Mr. Twilight (Columbia)—U.S.	**68 min. (A)**	Michael Duane, ... Trudy Marshall, Lloyd Corrigan.	"Happy family" comedy crime melodrama. Warm and ingenious, characterisation versatile and staging and timing good.	**Good general second (C).**
Boule de Suif ... ... (G.C.T.)—French.	**110 min. (A)**	Micheline Presle, ... Louis Salou.	Extremely moving and excellently acted story of the Franco-Prussian war by Maupassant.	**Excellent booking for advanced halls (C).**
***Death in High Heels ... (Exclusive)—British.**	**47 min. (A)**	Don Stannard, ... Veronica Rose, Pat Laffan.	Vest-pocket "whodunnit." Script a trifle amateurish, but acting and staging adequate.	**Handy British crime feature (C).**
***Dual Alibi (Pathe)—British.**	**82 min. (A)**	Herbert Lom, ... Phyllis Dixey, Terence de Marney.	Romantic circus crime melodrama. Story holding, star's performance impressive, photography clever and atmosphere authentic.	**Very good British double bill (NC).**
Fabulous Dorseys, The (United Artists)—U.S.	**86 min. (U)**	Tommy Dorsey, ... Jimmy Dorsey, Janet Blair.	Humdrum musical biography based on the life of the Dorsey brothers, America's ace band-leaders. Swing music well put over, but story cheap.	**Hokum mainly for teenagers (CC).**
Gambling Hell ... ... (Renown)—French.	**79 min. (A)**	Eric von Stroheim, Mireille Balin, Sessue Hayakawa	Elaborately mounted melodrama set in war-stricken China. Staging impressive and thrills big, but story untidy and voice dubbing obvious.	**Novelty booking mainly for secondary halls (NC).**
High Stakes (Columbia)—U.S.	**50 min. (U)**	Charles Starrett, ... Smiley Burnette, Doris Houck.	Period Western. Story obvious, but action fast and staging picturesque.	**Moderate second (CC).**
I Take This Oath... ... (Renown)—U.S.	**66 min. (A)**	Gordon Jones, ... Joyce Compton, Craig Reynolds.	Crime drama with a police force background. "Kine," review August 15, 1940.	**Second feature for the majority (C).**
King of the Wild ... (Columbia)—U.S.	**79 min. (U)**	Preston Foster, ... Gail Patrick, Bill Sheffield.	Equine comedy melodrama. Child and horse star good, but story on thin side.	**Boys' club second (CC).**
Monte Cristo's Revenge (Columbia)—U.S.	**91 min. (A)**	Louis Hayward, ... Barbara Britton, George Macready.	Robust adventure melodrama, an exuberant extension of Alexander Dumas' ageless "Monte Cristo" saga. Story actionful and colourful, characterisation vigorous and development fast.	**Good title booking for the masses, family and stick (CC).**
***Paddy's Milestone ... (Exclusive)—British.**	**35 min. (U)**	Commentary by ... Peter Watson.	Go-as-you-please travelogue, based on Ailsa Craig, small island situated in the mouth of the Clyde. Commentary and presentation adequate.	**Passable British fill-up (CC).**
***Southern Cross ... ... (Columbia)—Australian**	**95 min. (U)**	Ron Randell, ... Muriel Steinbeck, John Tate.	Epic adventure drama based on the life of Sir Charles Kingsford Smith, Australian flyer. Acting, treatment and presentation first class.	**Capital general booking (CC).**
When's Your Birthday? (Renown)—U.S.	**73 min. (U)**	Joe E. Brown, ... Marian Marsh, Edgar Kennedy.	Slapstick comedy with a bright theme and outstanding cast. Reviewed in "Kine" April 15, 1937.	**Good comedy for all classes (CC).**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children. *British Picture.

Reviews for Showmen: *By Josh Billings*

SOUTHERN CROSS

Columbia. Australian (U). Directed by Ken G. Hall. Featuring Ron Randell, Muriel Steinbeck and John Tate. 8,630 feet. Release not fixed.

ADVENTURE melodrama based on the epic achievements of Sir Charles Kingsford Smith, one of the greatest pioneer flyers. Appropriately made "down under," its exciting saga unfolds smoothly, and never an emotional or spectacular trick is missed. Ron Randell, a newcomer to us, plays the lead and does a grand job. The supporting portrayals and technical detail are good, too. Whichever way you look at it, it is a completely honest and immensely showmanlike achievement. Capital general booking.

Story.—After distinguishing himself in World War 1 and winning the Military Cross for destroying enemy aircraft, Charles Kingsford Smith, known as Smithy, returns to his native Australia. His dream of a Pacific flight is shared by his old friend, Charles Ulm, also a pilot of wide repute, but backers are hard to find. Eventually, the two break the round-Australia record, and on the strength of this they find a sponsor for the Pacific run. They triumph in their famous plane, "The Southern Cross," but shortly afterwards Ulm is killed. More successes come the way of Smithy and he starts an air-line, but, after he marries Mary Powell, pretty daughter of a business man, things begin to go wrong and money becomes short. As a last resort, Smithy, now knighted and the proud father of a son, attempts to beat the Scott-Black record from England to Australia. He and his mechanic reach Allahabad, but the strain begins to tell on Smithy, no longer at his exuberant prime. He refuses to quit, but neither he nor his mechanic are heard of again. Now with the immortals, his place in the hall of fame is secure for all time.

Acting.—Ron Randell is an ideal selection for the rôle of Smithy. He has a great sense of humour and a manly and friendly personality. It's no surprise that Hollywood has signed him up. Muriel Steinbeck is a sympathetic Mary, and John Tate, Joy Nicholls, Nan Taylor and John Dunne head a handpicked supporting cast.

Production.—The picture, real-life adventure biography, singles out one of the really great flyers of the roaring pioneer days and through him pays a worthy, if slightly belated, tribute to all those who took death in their hands to put air transport on the map. During and just after World War 1 the thought of growing old was the least of a pilot's worries and Sir Charles Kingsford Smith was a distinguished member of the brave and select band of trail blazers. The film not only makes all this clear but marshals its facts cleverly and delightfully underlines the spectacular record-breaking achievements of Smithy with a particularly strong human interest. The romantic and domestic asides are most appealing. The ending is even more impressive. After this, no apologies need accompany Australian films to the screen. They really arrive!

Points of Appeal.—Subject, treatment, thrills and powerful exploitation angles.

THE FABULOUS DORSEYS

United Artists. American (U). Directed by Alfred E. Green. Featuring Tommy Dorsey, Jimmy Dorsey and Janet Blair. 7,897 feet. Release not fixed.

HUMDRUM musical biography, erratically played at boogie-woogie tempo. It concerns the lowly-born Dorsey brothers, who while quarrelling among themselves, managed to become America's leading melody makers but uninspired story-telling makes it in

REVIEWS—continued on page 26

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

Snobbery has more heads than the hydra.

* * *

One of its strangest is the inverted idea that anything expensive must be inherently (or at least artistically) bad, and *vice versa*.

* * *

Of course, it's nonsense.

* * *

Chartres Cathedral was not built in a hurry, or with a tight fist on the purse strings.

* * *

Leonardo da Vinci did not use cheap paints.

* * *

Don't get excited, boys. I'm not comparing any film of mine either to Chartres or the Gioconda.

ITURBI'S NEXT

Jose Iturbi's visit to London this week has caused a flood of inquiries about his next film appearance.

It's in "THE BIRDS AND THE BEES," which is already made and will be with you very soon. This "different" type of musical marks the very welcome return to the screen of Jeanette MacDonald. And that charming young actress and singer, Jane Powell, also has a big part in it.

But let the old Lion philosophise once in a while.

* * *

This line of thought is suggested by the note frequently struck in the crescendo of praise given to "THE YEARLING" by the press.

* * *

It must have cost a terrible lot of money; but even so it's very good.

But why shouldn't it be, boys?

* * *

The expenditure of money—especially when it's dollar money—upon a worthy object is not necessarily reprehensible.

* * *

Money in itself can neither make nor mar a film.

NOT SO ANGELIC!

But the above shows only one of the moods of that genius, Margaret O'Brien, in "TENTH AVENUE ANGEL"—coming soon.

With her in this illustration are Angela Lansbury and George Murphy. Phyllis Thaxter also has an important role.

The first "THIN MAN" picture cost the equivalent of less than £30,000. It was a very good picture, and led to a series of other good pictures.

* * *

"THE FOUR HORSEMEN OF THE APOCALYPSE," "BEN-HUR" and "G.W.T.W." each cost something in the neighbourhood of a million pounds. They were very good pictures also!

* * *

The "it's-got-to-be-cheap-to-be-good" school of thought never stops to reflect that even Hollywood film magnates don't spend money just for the sake of doing so.

* * *

They spend it with the hope—which naturally is not always fulfilled—of achieving something worth while.

* * *

For example, the successive expeditions to the North Florida scrub country were in order to get a perfect scenic and wild life background for "THE YEARLING." Surely they were worth while.

* * *

Surely the long, intensive and very expensive search for the ideal "Jody" was also worth while.

THAT GIRL *CAN* SMILE

"MERTON OF THE MOVIES," the new Red Skelton version of the old screen classic, gets even Miss ("frozen-face") Virginia O'Brien laughing. She and Skelton head a big cast in my forthcoming riot of merriment.

Anyway, thanks to the public and the press for making the debut of "THE YEARLING" an even greater triumph than I expected it to be.

* * *

I don't think anything except this one-year-old could have beaten the sun during the past week at the Empire!

REVIEWS—*continued from page 24*

possible to distinguish its fact from the cheapest fiction. It certainly won't set the world on fire. Hokum mainly for 'teen-agers.

Story.—Thomas Dorsey, a coalminer, determines that his two young sons, Tommy and Jimmy, shall make names for themselves in the world of music and compels them to practice many hours a day. Incidentally, Tommy's instrument is the trombone and Jimmy's the saxophone. When they grow up they form their own band and engage Jane Howard, a pretty neighbour, as their singer. In due course, success comes their way, but their constant bickering and fighting causes them to lose many dates. Jane falls in love with Bob, the band's pianist, and inspires him to write a concerto, but when Jimmy and Tommy eventually part company and form separate outfits, Jane sticks with Tommy and Bob goes with Jimmy. Rivalry spurs the brothers on and they become equally famous, but Mrs. Dorsey, their old mother, sighs for the good old days of family unity. Suddenly, Jane persuades Paul Whiteman to feature Bob's concerto and invites Tommy and Jimmy to play. The death of their father brings the brothers to their senses. Bob's concerto goes over big, and he and Jane and the Dorseys are reunited.

Acting.—Tommy and Jimmy Dorsey handle their trombone and saxophone with great skill, but their histrionic ability fails to match their musicianship. They're not so hot as themselves. Janet Blair often sings flat, but always looks good as Janet, William Lundigan stooges around adequately as Bob, and Sara Allgood and Arthur Shields are all that screen parents should be as Mr. and Mrs. Dorsey.

Production.—To us this ragtime musical biography frequently appears to strike a banal note. Its swing sessions are adequate and a number of its tunes are pleasantly nostalgic, but they completely fail to camouflage its tame and transparent "local boys make good" tale. If further proof of the folly of building a monument to the living is needed here it is. Give us fiction every time.

Points of Appeal.—Tunes and elaborate band sessions.

ALIAS MR. TWILIGHT

Columbia. American (A). Directed by John Sturges. Featuring Michael Duane, Trudy Marshall and Lloyd Corrigan. 6,200 feet. Release not fixed.

"HAPPY family" comedy crime melodrama. It's about an affable and wily old confidence trickster who deliberately plays into the hands of the police rather than jeopardise the future of his small granddaughter. Its plot, skilfully handled by an exceedingly well-balanced cast and set in agreeable atmosphere, is both ingenious and sentimentally refreshing and should amuse, warm the hearts and thrill the majority of audiences. It's quite a turn-up. Good general second.

Story.—Geoffrey Holden, an elderly confidence man, becomes the sole guardian of his six-year-old granddaughter, Susan, when her parents are accidentally killed in a car crash. He hires Corky, an attractive nurse, to keep house for him and Susan, and for the time being all is well. Tim Quaine, Corky's police lieutenant boy friend, has reason to suspect Geoffrey. By this time, Geoffrey is being blackmailed by his crafty cousin Elizabeth, and rather than let Susan fall into unscrupulous hands he plans one last haul. Cousin Elizabeth gets wise and demands her cut, but Geoffrey is much too smart for her and she well and truly bites the dust. Having safeguarded Susan's future, Geoffrey goes to jail with a glad heart.

Acting.—Lloyd Corrigan does a smooth job as Geoffrey, Gi-Gi Perreau is very natural and never muffs a line as Susan, and Rosalind Ivan registers, as the mean and crafty cousin Elizabeth. Trudy Marshall and Michael Duane are the most prominent of the rest, as the conventional lovers.

Production.—The picture puts crime in a romantic light, but doesn't go so far as to suggest that it pays in the long run. The majority of the characters are good fun and they and the engaging and disarming small child interest enable the modern Robin Hood act to be put over with ingratiating and exciting gusto. Edgar Wallace and Charles Garvice in one, it's definitely a toothsome and thrilling morsel. The masses and family should find it well to their liking.

Points of Appeal.—Novel, intriguing and ingenious story, very good characterisation, sly feminine and family angle, laughable, exciting and morally secure climax, handy footage and promising title.

GAMBLING HELL

Renown. French (A). Directed by John Rossi. Featuring Eric von Stroheim, Mireille Balin and Sessue Hayakawa. 7,200 feet. Release not fixed.

ELABORATELY mounted adventure melodrama, set in war-stricken China. A French production with dubbed English dialogue, its story, like that of "Shanghai Gesture," pivots on a luxury gambling saloon, but, in spite of its colourful surroundings, capable acting and big penultimate thrills, it never quite rings true. An arresting title and an established star are its biggest box-office assets. Novelty booking, mainly for secondary halls.

Story.—Commodore Werner Krall, adventurer, contracts to provide guns for a harassed Chinese general. With Marie, attractive but penniless dancer, he sails for Canton to negotiate with Ying Tchai, a ruthless armaments king. Jasmine, Ying Tchai's sheltered daughter, is in love with Peter Malone, a young journalist, who has been assigned to investigate trafficking in arms, and has no idea that her father owns the notorious El Dorado gambling saloon and is engaged in gun-running. Krall and Ying Tchai try to double-cross each other, and Marie, Peter and Jasmine become involved. Ying Tchai shoots himself when he realises that Jasmine's life is in danger, but a convenient bombing raid enables Peter and Jasmine to slip away and find happiness. Krall and Marie are last-minute additions to the heavy casualty list.

Acting.—Eric von Stroheim is Krall, Sessue Hayakawa, famous star of the old silent days, is Ying Tchai, and Mireille Balin and Louise Carletti are Marie and Jasmine respectively.

Production.—Colourful and exciting atmosphere doesn't fully atone for its involved story. Unlike most French productions, it's apt to throw restraint to the wind during its emotional sequences. This and other evidence of its foreign nationality is its most serious handicap. Properly exploited, it should, nevertheless, get by in secondary situations on its by no means inconsiderable title and star values.

Points of Appeal.—Star, title, excellent staging, feminine appeal and spectacular climax.

DEATH IN HIGH HEELS

Exclusive. British (A). Directed by Tommy Tomlinson. Featuring Don Stannard, Veronica Rose and Pat Laffan. 4,300 feet. Release not fixed.

VEST-POCKET "whodunnit," illustrating a hectic page from the notebook of Inspector Charlesworth, shrewd and handsome Scotland Yard official. Adapted from a novel by Christianna Brand, author of "Green for Danger," it is set in a fashionable dress establishment, thereby charging both its laughs and thrills with feminine appeal. Unpretentious but none the less effective, it adequately meets current quota needs. Handy British crime featurette.

Story.—Magda Doon, employee at an exclusive Bond Street gown shop, dies of poisoning. Inspector Charlesworth of Scotland Yard is called in and interrogates the many murder suspects, which include Miss Gregory, the most-hated member of the staff, Frank Bevan, the girl-chasing head of the firm, Mrs. Harris, the charwoman, Mr. Cecil, an effeminate dress designer, Victoria, a mannequin, and Almond Blossom, an Oriental, who is found with poison in her possession. At first Charlesworth thinks that the wrong person is killed by mistake, but further investigation causes him to alter his views. In the end, the real culprit is spectacularly unmasked and there is a hint of romance between Victoria and Charlesworth.

Acting.—Don Stannard makes a handsome Charlesworth, and Elsa Tee, Veronica Rose, Nora Gordon, Ken Warrington and Bill Hodge have their moments as the wide assortment of suspects.

Production.—The film hasn't a Denham or a Hollywood sheen, but within its limits it is acceptable comedy crime fiction. Its plot contains ingenuity and its *de luxe* dress shop atmosphere is not without glamour, and between the two it manages to triumph over a slightly amateurish script. Reliable "utility" quota, it should register in most halls.

Points of Appeal.—Ingenious story, slight feminine angle, surprise and exciting dénouement, handy footage and quota ticket.

KING OF THE WILD

Columbia. American (U). Directed by George Archainbaud. Featuring Preston Foster, Gail Patrick and Bill Sheffield. 7,147 feet. Release not fixed.

EQUINE comedy melodrama, staged in a picturesque but familiar corral, about a young tenderfoot who inherits a love of horses from his foolhardy father, but finds ranch life tough before he finally wins his spurs. Royal, the Wonder Horse, is no mean performer, but hardly compensates for the naive, time-scarred plot. It's kids' stuff pure and simple. Boys' club second.

Story.—Tim, orphan son of Danny Taggert, whose love for horses caused him to be misunderstood, is given a home on the big cattle ranch of his uncle Dave. Tim admires from afar King, a wild stallion, who was once nursed back to health by his father, but is saddle-shy. During a drought the wild horses come down to Dave's ranch for water and have to be driven off. This upsets Tim and he befriends one of King's colts. Later, King accidentally strikes water and all problems are automatically solved. By this time Tim can ride and is given the colt.

Acting.—Bill Sheffield contributes a sensitive portrayal as Tim, and Royal, the Wonder Horse, does his stuff, but grown-ups Preston Foster, Gail Patrick and Guinn Williams are relegated to back seats.

Production.—The small child and equine interests are handled with patience and skill, but otherwise there is nothing in the film to justify its 80 minutes' running time. After the first hour it outstays its welcome. Anyway, outdoor stuff is practically dead without Technicolor.

Points of Appeal.—Small child, horse and scenery.

PADDY'S MILESTONE

Exclusive. British (U). Directed by J. Blake Dalrymple. Commentary by Peter Watson. 3,026 feet. Release not fixed.

GO-AS-YOU-PLEASE travelogue, pitched on Ailsa Craig, small island situated at the mouth of the Clyde. The hewing of rock, used for the making of curling stones, is, apparently, the main occupation of the islanders, three in all, and the finer points of curling, illustrated in full, are the highlights of the film. It's all a bit of a hotch-potch, but Peter Watson's friendly commentary enables it to run to feature quota footage without being too much of a bore. Passable British fill-up.

Production.—Ailsa Craig is half-way between Glasgow and Ireland, and the film gets its title from the island's nick-name. There's nothing much to see on the island, apart from gannets and puffins, but the director, realising this, wastes no time in turning the travelogue into a lesson in curling, which, to the uninitiated, is a sort of ice-bowls, played with 40-lb. stones instead of wood. The game is interesting and, helped by Peter Watson's amiable commentary, just gets the film out of the rough.

Points of Appeal.—Feature quota footage.

REVIEWS—continued on page 31

REVIEWS—*continued from page 24*

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Exclusive. British (A). Directed by Tommy Tomlinson. Featuring Don Stannard, Veronica Rose and Pat Laffan. 4,300 *feet. Release not fixed.*

VEST-POCKET "whodunnit," illustrating a hectic page from the notebook of Inspector Charlesworth, shrewd and handsome Scotland Yard official. Adapted from a novel by Christianna Brand, author of "Green for Danger," it is set in a fashionable dress establishment, thereby charging both its laughs and thrills with feminine appeal. Unpretentious but none the less effective, it adequately meets current quota needs. Handy British crime featurette.

Story.—Magda Doon, employee at an exclusive Bond Street gown shop, dies of poisoning. Inspector Charlesworth of Scotland Yard is called in and interrogates the many murder suspects, which include Miss Gregory, the most-hated member of the staff, Frank Bevan, the girl-chasing head of the firm, Mrs. Harris, the charwoman, Mr. Cecil, an effeminate dress designer, Victoria, a mannequin, and Almond Blossom, an Oriental, who is found with poison in her possession. At first Charlesworth thinks that
killed by mistake, but
causes him to alter his v
real culprit is spectacu
there is a hint of roma
and Charlesworth.

Acting.—Don Stannard
Charlesworth, and Elsa
Nora Gordon, Ken Warri
have their moments as
suspects.

Production.—The film
Hollywood sheen, but v
acceptable comedy crip
contains ingenuity and i
atmosphere is not w
between the two it mana
slightly amateurish scrip
quota, it should register

Points of Appeal.—In
feminine angle, surp
dénouement, handy foot

KING OF T

*Columbia. American (U
Archainbaud. Featuring
Patrick and Bill Sheffiel
not fi*

EQUINE comedy mel
picturesque but far
young tenderfoot who in
from his foolhardy fat
life tough before he fi
Royal, the Wonder Ho
former, but hardly comp
time-scarred plot. It's
simple. Boys' club secon

Story.—Tim, orphan s
whose love for horses c
understood, is given a h
ranch of his uncle Dave
afar King, a wild stal
nursed back to health
saddle-shy. During a dr
come down to Dave's
have to be driven off.
he befriends one of Kin
accidentally strikes wate
automatically solved. H
ride and is given the co

Acting.—Bill Sheffield
portrayal as Tim, and
Horse, does his stuff, b
Foster, Gail Patrick and
relegated to back seats.

Production.—The smal
terests are handled wit
but otherwise there is n
justify its 80 minutes'
the first hour it outstays
outdoor stuff is pract
Technicolor.

Points of Appeal.—Sm
scenery.

PADDY'S MI

*Exclusive. British (U).
Dalrymple. Commenta*
3,026 *feet. Relea*

GO-AS-YOU-PLEASE t
Ailsa Craig, small
mouth of the Clyde. The
for the making of
apparently, the main
islanders, three in all, a
curling, illustrated in fu
of the film. It's all a bit
Peter Watson's friendly
it to run to feature quota
too much of a bore. Pas

Production.—Ailsa Crai
Glasgow and Ireland, a
title from the island's
nothing much to see on t
gannets and puffins, but
this, wastes no time in t
into a lesson in curlin
initiated, is a sort of ic
40-lb. stones instead of
interesting and, helped
amiable commentary, jus
the rough.

Points of Appeal.—Fea

REVIEWS—continu

Another great Showmans' property from

Shirley TEMPLE

Franchot TONE

Guy MADISON

Two Men and a Girl

A WILLIAM KEIGHLEY PICTURE

with LINA ROMAY · GENE LOCKHART
CORINNA MURA · GRANT MITCHELL

Produced by WARREN DUFF · Directed by WILLIAM KEIGHLEY
Screen Play by MICHAEL KANIN
Based on a story by VICKI BAUM

...m the Showmanship Company.!

HUGE

pre-selling RKO Pictures

to more than

300 MILLIONS

ANNUALLY

REVIEWS—continued from page 26

DUAL ALIBI

Pathe. British (A). Directed by Alfred Travers. Featuring Herbert Lom, Phyllis Dixey and Terence de Marney. 7,357 feet. Release not fixed.

ROMANTIC crime melodrama, strongly flavoured with sex and firmly planted in the fascinating and glamorous atmosphere of the sawdust ring. Its "Vaudeville-like" story concerns identical twin trapeze artistes who have the pattern of their lives rudely shattered by a crafty circus publicity man and his good-looking girl friend. Herbert Lom, expertly photographed, meets all demands in the exacting dual rôle, and Phyllis Dixey and Terence de Marney are adequate in direct support. Flashback presentation gives additional colour to plot, and both the staging and detail are obviously authentic. Workmanlike theatre, it carries considerable punch and popular appeal. Very good British "double bill."

Story.—While in Paris, Vincent Barney, shrewd owner of a Blackpool circus, signs up Jules and Georges de Lisles, identical twin trapeze artistes. Back in England, Mike Bergen, Barney's wily publicity agent, opens Jules' mail and learns that he has won a million francs in a French lottery. Mike and his girl-friend, Penny, plan to steal the winning ticket, but fail. Jules falls in love with Penny, and at Mike's suggestion she schemes to marry Jules, but again things go awry. At the third attempt Mike gets hold of the lottery ticket and goes to Paris with Penny and secures the prize. The twins follow and demand their money, but are beaten up by Mike's thugs. One night, one of the twins shoots Mike dead in the presence of Penny. They both go for trial, but Penny fails to pick out the murderer and they are acquitted. Barney engages them again, but during their act one of them accidentally hangs himself. Jules is the survivor and the killer, and he ends up as a sandwichboard man.

Acting.—Herbert Lom succeeds in drawing two distinct personalities in the dual rôles of Georges and Jules. He knows all the histrionic tricks and has a fascinating Boyer-like accent. He is also ably supported by cameraman James Wilson. Phyllis Dixey is not too sure of herself as Penny, and Terence de Marney gets by as Mike. Ronald Frankau tops a sound supporting cast as Barney.

Production.—The film is not exactly a classic, but it is, nevertheless, a sound job of work. The story, told by Jules, introduced in the opening sequence as a sandwichboard man, has plenty of action and colour, while sex cunningly illuminates its hectic design. Its circus atmosphere can't be faulted and the doubling of the Cromwell Brothers for Herbert Lom is as clever as the double-exposure photography. Technically, it is first rate. The production as a whole gives little grounds for complaint. A woman's picture as well as a man's, its commercial possibilities are more than promising. Its exploitation angles are equally bright.

Points of Appeal.—Holding and intriguing story, first-class performance by Herbert Lom, excellent atmosphere, sly feminine angle, showmanlike thrills, and arresting title.

HIGH STAKES

Columbia. American (U). Directed by Ray Nazarro. Featuring Charles Starrett, Smiley Burnette and Doris Houck. 4,556 feet. Release not fixed.

"FOUR-BY-TWO" period outdoor comedy melodrama, recording yet another Durango Kid adventure. It's time-honoured stuff, but breezy action helps to straighten out its dog-ears. Small hall and boys' club second.

Story.—Shortly after Steve Gordon, alias The Durango Kid, becomes sheriff of a small cattle town, a big payroll belonging to a ranch owned by pretty Jennifer Martin is stolen. Steve and his henchman, Smiley, suspect Duke Benson, a tough, and Brady, a promoter. Later, Brady and Benson claim to have found diamonds on Jennifer's property. They plan to float a company and abscond with their ill-gotten gains, but Steve quickly sees through their little game. There is a bit of a scuffle, but finally Steve arrests them and they are convicted of practically every crime in the calendar.

Acting.—Charles Starrett is a husky Steve, Smiley Burnette gets an occasional laugh as Smiley, but Lane Chandler and Ted Mapes are very obvious villains, and Doris Houck is a colourless heroine.

Production.—The tale, occasionally underlined by song, unfolds briskly against picturesque scenery, and its pace is some compensation for its lack of initiative and surprise. Morally sound, it should, as we have already pointed out, please the kids.

Points of Appeal.—Straightforward plot, healthy action and picturesque scenery.

BOULE DE SUIF

G.C.T. French (A). Directed by Louis Wipf. Featuring Micheline Presle and Louis Salou. 9,000 feet. Release not fixed.

THE producer has combined very happily two of De Maupassant's stories, "Boule de Suif" and "Mademoiselle Fifi," both of which have the Franco-Prussian war as a background.

It is a tale of a prostitute who sacrifices herself to a Prussian officer in order to get her companions, who despise her, through to the coast.

Story.—Elizabeth Rousset, known locally in Rouen as Boule de Suif, joins a party in a stage coach fleeing from that city as the Prussians advance. At the first halt at an inn the German officer billeted there decides not to let the party proceed until Elizabeth has submitted herself to him.

Eventually, to help her fellow travellers, she agrees, and the party moves on; all the fellow-travellers, except one, ignoring her.

They arrive at a château owned by one of the party. Germans are in occupation. The women are seduced by the officers and the men are allowed to proceed in order to avoid a scandal after Elizabeth has killed a Prussian officer and managed to escape with the help of the local priest.

Acting.—Micheline Presle is brilliant as the lady of easy virtue whose patriotism and self-sacrifice helps Frenchmen and women who were quite willing to be collaborators.

A study of sadistic violence is given full force by Louis Salou as a Prussian officer, and the rest of the company is admirably cast.

Production.—Without a doubt this is an excellent transcription of Maupassant's stories. His satire, his touch of sentiment and his firm sense of characterisation and caricature are all present.

All the people concerned are interesting, the atmosphere is tense with the sense of urgency.

Points of Appeal.—Brilliant adaptation of two of the world's finest short story writer's best works. Excellent acting and production.

MONTE CRISTO'S REVENGE

Columbia. American (A). Directed by Henry Levin. Featuring Louis Hayward, Barbara Britton and George Macready. 8,184 feet. Release not fixed.

ROBUST adventure melodrama, an exuberant extension of Alexander Dumas' ageless "Monte Cristo" saga. Romance and villainy are strongly represented in its crowded tale, and vigorously co-mingle in colourful and exciting, if not entirely convincing, period atmosphere. Louis Hayward, Barbara Britton and George Macready play hero, heroine and villain respectively, and all set about their tasks with appropriate gusto. Graceful "thick-ear" with an artful title, we have no hesitation in recommending it for the masses, family and sticks. Good general booking.

Story.—Edmond Dantes, grand-nephew of the first Count of Monte Cristo, is told by his guardian, Professor Duval, that he is the sole heir to the vast Monte Cristo fortune, but when they present the Count of Monte Cristo's will at court they find that there is another claimant, Angele Picard, pretty ward of Emil Blanchard, a banker. Blanchard, the Judge, and Henri de la Roche, Minister of Police, have forged a will and are using Angele as their tool. Dantes vigorously protests, but is promptly bundled off to Devil's Island, and Duval is murdered. While on the island Dantes become friendly with Bombelles, an actor. The two eventually escape, and with Bombelles' help Dantes is able to assume a series of disguises and take vengeance on the Judge, De la Roche and Blanchard. He then marries the innocent Angele.

Acting.—Louis Hayward proves himself to be a competent quick-change artiste as Dantes, and Barbara Britton effectively combines spirit and good looks as Angele, but George Macready has no great difficulty in wiping the floor with them both as villain De la Roche. Here's an actor who has the grand manner and knows how to wear costume. Steven Geray, Ray Collins, Ludwig Donath and Henry Stephenson also impress.

Production.—The picture is Dumas á la American, and provided audiences' ears are not too sensitive and their perception is not too acute, it offers exciting swashbuckling entertainment. There is always something doing, and its hectic initial pace is fully maintained until virtue spectacularly triumphs over vice. It has all the healthy box-office attributes of the pocket serial, and that for commercial purposes, is good enough.

Points of Appeal.—Action, colour, star values—and above all, star values.

Reissues

I TAKE THIS OATH

Renown. American (A). Directed by Sherman Scott. Featuring Gordon Jones, Joyce Compton and Craig Reynolds. 5,952 feet. Release not fixed.

CRIME drama, illustrating the adventures and misadventures of a young man who joins the American police force to avenge his father's killing. The thrills come thick and fast when the truth is unravelled in a grand finale, which adds zest to a presentation which KINE. August 15, 1940, described as "Exciting, with good cast and hearty teamwork."

Points of Appeal.—Exciting story, provocative title.

WHEN'S YOUR BIRTHDAY?

Renown. American (U). Directed by Harry Beaumont. Featuring Joe E. Brown, Marian Marsh and Edgar Kennedy. 6,700 feet. Release not fixed.

IN this comedy Joe E. Brown has a vehicle that permits him to give of his jovial best. Slave of astrological superstition, he cuts merry capers in all directions from romance to burlesque, and finally crowns his inimitable clowning with a bout of fistic fooling. "Great performance by a Joe E. Brown, first-rate supporting team and marvellous slapstick gags," was the summing up of the KINE. April 15, 1937.

Points of Appeal.—Slapstick, romance, and star values.

Short

G.F.D.

THIS MODERN AGE. Issue No. 9. Development Areas. British (U). 1,832 feet. Release date July 28, 1947.—Concentrating its research upon the North-Eastern industrial regions of Britain, this latest monthly film review probes the problems of peacetime depression and the tragedies of mass unemployment. Flash-back scenes showing the frustrated workless of Germany and the U.S.A. during the depression periods, and our own Jarrow march, are presented as a not-to-be-forgotten warning for the future. Government schemes to introduce new industries into the potential "black spots" are discussed with a frankness which should give this issue a universal appeal. Very good.

Misleading Old Film Posters are Latest Criticisms

BALCON: "PERNICIOUS PRACTICE"

LATEST attack on the film Trade is that there is a widespread move by exhibitors to put on old pictures in which top-line stars have small parts, coupled with a sales campaign on the star's name. National newspapers have taken up the story, and Ealing executive producer Michael Balcon has gone on record as calling the method a "pernicious practice."

But Frank Hill, general secretary of the K.R.S., says: "There is little we could do except to pass a resolution deploring this method of obtaining patrons."

Most popular star to be rough-handled by this type of publicity is James Mason, who made a number of low-budget films before the war.

Michael Balcon's view is that film advertising generally needs a complete overhauling. Exhibitors should, he says, be made to comply by contract with producers' commitments.

Speaking to the KINE. this week, E. W. Wingrove, general secretary of the B.F.P.A., says that in his opinion it is a matter for the exhibitors and distributors, although it naturally affects producers to some extent.

Said Wingrove: "It is bad for the whole business if the public goes to see James Mason starring in a picture and finds it difficult to pick out the scenes in which he appears.

Frank Hill says that certain incidents have been reported to him by the K.R.S. investigation department. The K.R.S., even if it wanted to, could take no action. He felt that it was a matter for producers to settle.

"But," Hill argued, "I don't think we need worry. If an exhibitor deliberately misleads the public week after week, more than likely he will find that it affects his business."

Molesey Plans Passed

Plans for a kinema at East Molesey, Surrey, to seat 1,468 persons have been approved by the local council.

The site is an island one at the corner of Bridge Road and Wolsey Road and facing Hampton Court. There is provision for a car park to take 53 vehicles.

Plans for a larger kinema on the same site were approved in 1936.

East Molesey at present has only one kinema—The Court.

Nina Mae McKinney and Paul Robeson in SANDERS OF THE RIVER, which is being reissued by British Lion

World Release for Dryhurst Film

TWENTIETH CENTURY-FOX will distribute Edward Dryhurst's "While I Live," now being made at M-G-M, Elstree, and not M-G-M, as first arranged. Twentieth-Fox has now bought the world distribution rights.

John Harlow is the director.

NEW SEAT RULE IN FORCE

"And They Like It"

THE seat price regulation, under which the 115 kinemas in the Middlesex County Council area have to show a seat plan in the foyer and assure that no patron is kept waiting or refused a vacant seat, came into force on Sunday. And in the annual report of the county engineer, published last week, it is said that "the new regulation appears to be very much to the approval of managers."

The engineer told the Wednesday meeting of the County Council that, in spite of labour and material problems, much renovation to kinemas had been accomplished during the last year and that the present standard of maintenance is very good. This was due to the co-operation of exhibitors generally.

The report makes these points:

There were six fires during the year, all occurring in the projection box. Only one could be described as serious.

The Council made 716 inspections of kinemas during performances—every house being checked six times during the year.

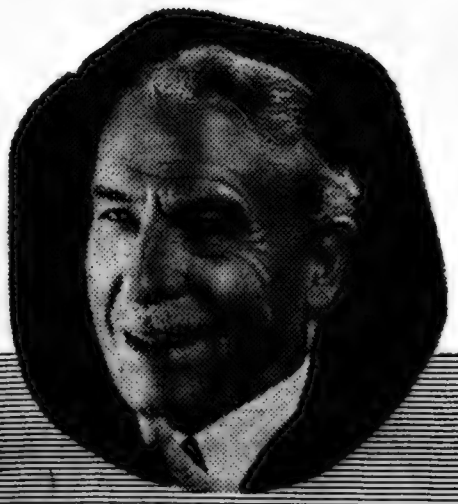
There were four court prosecutions where breaches of the licence had been made. Fines totalled £28 13s.

Children's matinée performances continue to be well conducted.

WOULD YOU TAKE

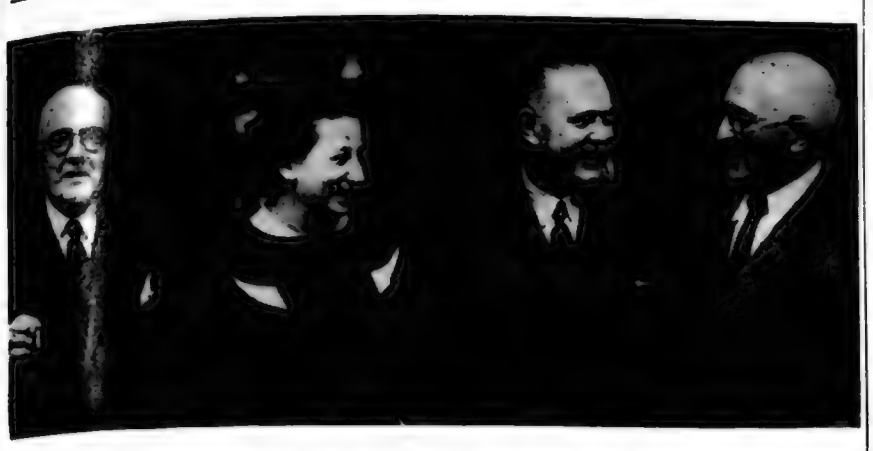
FRIEDA (A)

INTO YOUR HOME?



Mr. George B—, engineer, of Nottingham, says:

'I dunno, I'm sure—looks a bit of all right to me'



Willie McGaw, for many years manager of the Regent, Glasgow, before going to London as general manager of A.B.C., paid a return visit to Glasgow to meet old friends. L. to R.: D. K. Blair, Secretary of the Regent; Miss McLean, manageress; Willie McGaw, and Sir Alex. B. King.

The Week in Scotland

EROS MAKES ITS BOW

Exhibitors' Welcome to New Renters

EROS FILMS, the new renting organisation, was officially launched in Glasgow last Wednesday afternoon when Phil Hyams, chairman of the company, accompanied by Ben Henry, director, and Nat Kramer, general sales manager, met the Press in Glasgow, and afterwards, leading exhibitors at a luncheon in the Grosvenor.

Sir Alexander King, who presided at the luncheon, expressed a real Scottish welcome to the new company, and congratulated them on having as their representative in Glasgow Captain A. E. Barnett.

Death of J. J. Coupar

John J. Coupar, Ramornie, Blairgowrie, Perthshire, who has died in a Dundee nursing home, was for over 30 years associated with Coupar Angus Picture Playhouse as partner and afterwards as director of Coupar and Prain, proprietors. He was chairman of the Strathmore kinema circuit, with picture houses at Forfar, Brechin and Kirriemuir, and a director of the Birks Cinema, Aberfeldy.

Glasgow Manager Assaulted

Two privates in the Argyll and Sutherland Highlanders forced their way into the Tivoli, Crow Road, Glasgow, on May 26, and assaulted Alfred R. Powell, the manager. Following day at Glasgow Marine Police Court they were sent to prison for 30 days.

Dundee Licence Renewed

Dundee Police Committee have granted a licence to the Palladium Picture House, Dundee. Renewal of this licence was held up following reports of its condition, but a sub-committee has since visited the kinema and certain defects will be remedied.

Dumfries is Continuous

Starting on June 2, the managements of the Regal and the Lyceum, Dumfries, are running a continuous performance each day from 2 p.m.

Indian Producers Coming Here

To Arrange for Distribution

TWO representatives of Indian motion-picture producers will be shortly visiting Great Britain for the dual purpose of surveying the British Industry and arranging distribution of product.

B. D. Dawar, leading executive of the But-Kadah studios of Lahore, plans to meet prominent personalities on the renting and production sides and to make a close examination of British production methods and studios. He is bringing with him his latest film, "But-Tarash," a drama with music. Arrangements for the trip are in the hands of Maurice Reuben, London representative, Cinema, Lahore, who can be contacted at 39, Constantine Road, N.W.3.

Another forthcoming visitor is Zahur Raja, of Raja Movietone, of Bombay, of which he is star, producer and director. Main reason for his trip is to explore the possibilities of producing bilingual subjects in India. As examples of his firm's product he is bringing over two 800-ft. shorts, "Unbelievables" and "Customs and Ceremonies," for which he hopes to arrange British distribution.

Plaza, New Malden, to be Rebuilt

The Plaza, New Malden, which was burned down before the war, may be rebuilt.

In answer to a request from the owner of the site, the Malden Borough Council has agreed to support the proposals for rebuilding. It was stated, however, that the Council itself had no power to build a kinema.

Charged at Bristol Police Court with stealing £4 6s., the money of Jacey Cinemas, Leslie G. Wakley (44), a doorman at the News Theatre, Bristol, was sentenced to three months' imprisonment.

BIRMINGHAM

C.o.I. FILMS ARE TOO POLITICAL

Fuel—Concession Wanted so That Reserve May Be Built Up

CRITICISM of the character of Central Office of Information films was forthcoming at the May meeting of the Birmingham and Midlands branch of the C.E.A., over which K. F. Jones presided. It was alleged that some were definitely political. Concern was also expressed by members regarding next winter's fuel supplies for kinemas, and the need for immediate action to secure a concession to enable exhibitors to build up some stocks during the summer.

Arising out of the chairman's report of the General Council meeting, B. H. PAUL welcomed the developments reported in regard to co-operative booking. He had been advocating it for the past nine years.

He questioned the suitability of films issued by the Central Office of Information, expressing the belief that they were of a political nature and must be in favour of the Labour Government. He thought all such films should be viewed to ascertain whether they were suitable or not.

A. DOWDING agreed with Mr. Paul's remarks concerning the Central Office of Information films. In his opinion the last one shown, dealing with Sir Stafford Cripps, was definitely political, and the showing of such films was likely to prove dangerous.

The CHAIRMAN pointed out that all films given in the quarterly report had been already agreed to.

B. T. DAVIS said that if the branches asked for such films to be reviewed he would be perfectly happy to suggest it.

On the proposition of Mr. PAUL, seconded by Mr. DOWDING, the meeting agreed that in future Central Office of Information films should be viewed to ensure that they were not of a political party nature

Electrical Certificate

AT the last meeting of the Joint Committee of the branch and the Birmingham Licensing Justices the suggestion was made that a certificate should be furnished regarding the electrical installation before the licence of a kinema was renewed.

B. C. MUGGLETON (secretary) reported that the suggested form of certificate had been submitted to the Technical Committee of the branch, who had agreed that it did not require any major alterations. In order to finalise the certificate he suggested that a small committee should be set up to consider it before it was submitted to the licensing justices.

The CHAIRMAN suggested that Messrs. A. W. Rogers, A. G. May, Ivor Faull, of the Technical Committee, together with Messrs. E. B. Gold (A.B.C.) and Edgar Mitchell (G.-B.) should undertake that task.

Before this was agreed to, however, Mr. MAY contended that it was not the actual certificate but the interpretation placed upon it by the justices that counted. He would rather a committee representative of the branch be appointed to meet the justices so that they could assure the latter that the exhibitors were as concerned as they were about the maintenance of their buildings.

The CHAIRMAN pointed out that the final decision rested with the Joint Committee, but he was prepared to accept Mr. May's suggestion.

Charitable Efforts

REPORTING the result of this year's collections for the Branch Hospitals and Charities Appeal Fund, Mr. MAY said that, while they did not achieve their target of £10,000, the splendid total of £8,798 was realised. As the committee was committed to give 50 per cent. of the total collection to the Flood Relief Fund, £4,216 would be handed to the Lord Mayor of Birmingham and £183 to the Mayor of Smethwick's Fund. He asked for authority to draw and despatch those cheques. The committee had again been well served by the Royal Cripples Hospital by its loan of collection boxes. He regretted to say, however, that some of the boxes had not yet been returned, and appealed for these to be either returned direct to the hospital or to the secretary of the branch without delay.

On the proposition of Mr. MITCHELL, Mr. May was accorded a special vote of thanks for organising the collections.

Local Rationing Scheme

RECALLING the difficulties and hardships experienced by the management of many kinemas last winter owing to the shortage of fuel, Mr. MAY emphasised the need for immediate action to be taken by the branch. So far as he could see the position during the coming winter was likely to be even worse than it was last winter. He suggested the formation of a small sub-committee with power to act immediately and to make contact with the local fuel office. If they could agree upon a scheme of distribution whereby a kinema was entitled to receive a supply of fuel according to the hours it was open and its seating capacity he thought they would bring about a substantial reduction in its use providing the right type of fuel was provided. He believed that was what the Ministry was looking for, and if they could formulate such a scheme they might secure some concession which would enable them to build up a certain amount of stock.

This proposal was seconded by A. W. ROGERS and carried, and on the suggestion of the CHAIRMAN, Messrs. May and Rainero (A.B.C.) were appointed with power to co-opt other members.

G.C. in Birmingham

BEFORE declaring the meeting closed, the CHAIRMAN reminded members that it was the custom for the home branch of the president to invite him to hold a meeting of the General Council in his own city or town during his year of office. He, therefore, asked the branch to extend an invitation to Mr. Davis to hold a meeting of the General Council in Birmingham either in November or February next. This was readily agreed to.

SHEFFIELD C.E.A.

Shortest Meeting on Record

Sheffield C.E.A. meeting, held at the Grand Hotel, Sheffield, on Friday, was one of the shortest on record, and, except for a report on the last General Council meeting by delegates Coun. Harold S. Gent and W. C. Harte, there was nothing on the agenda.

The chairman, Percy Toothill, welcomed Theo. Pickles, representing the Paragon Cinema, and brother of regular attender, James Pickles.

THE PRESS HAILS ANOTHER FINE PRODUCTION
THE COMPANY THAT GAVE YOU "GREAT EXPECTA

"The best picture of the week . . ."

Patrick Kirwan, "EVENING STANDARD."

"Kept me on the edge of my seat all the time . . ."

Jympson Harman, "EVENING NEWS."

"Gripping and extremely well-acted thriller . . . should be popular everywhere . . ."

Reg. Whitley, "DAILY MIRROR."

"What a good film 'TAKE MY LIFE' is! How I enjoyed it!"

Helen Fletcher, "SUNDAY GRAPHIC."

"Suspense kept high and taut in a way which makes one murmur the name of Hitchcock in the same breath as that of Ronald Neame."

Stephen Watts, "SUNDAY EXPRESS."

"The real way to make a thriller . . . it's a great satisfaction to know that it's British."

W. A. Wilcox, "SUNDAY DISPATCH."

"Really first-class, taut and gripping . . ."

Rossiter Sheppard, "THE PEOPLE."

"I cannot help feeling a warm glow when we make anything as good as 'TAKE MY LIFE'."

Anne Montgomery, "SUNDAY CHRONICLE."

"A most intelligently written and conspicuously well-directed film . . ."

Alan Dent, "NEWS CHRONICLE."

"A first-class job . . . quick action and suspense."

A. E. Wilson, "STAR."

"Ingenious and entertaining thriller . . ."

Fred Majdalany, "DAILY MAIL."

"An extremely confid and exciting Briti thriller . . ."

Dilys Powell, "SUNDAY TIME

"Warmly recommended

Campbell Dixon, "DAILY TELEGRAP

"An intelligent, admira made murder film . . ."

Elspeth Grant, "DAILY GRAPH

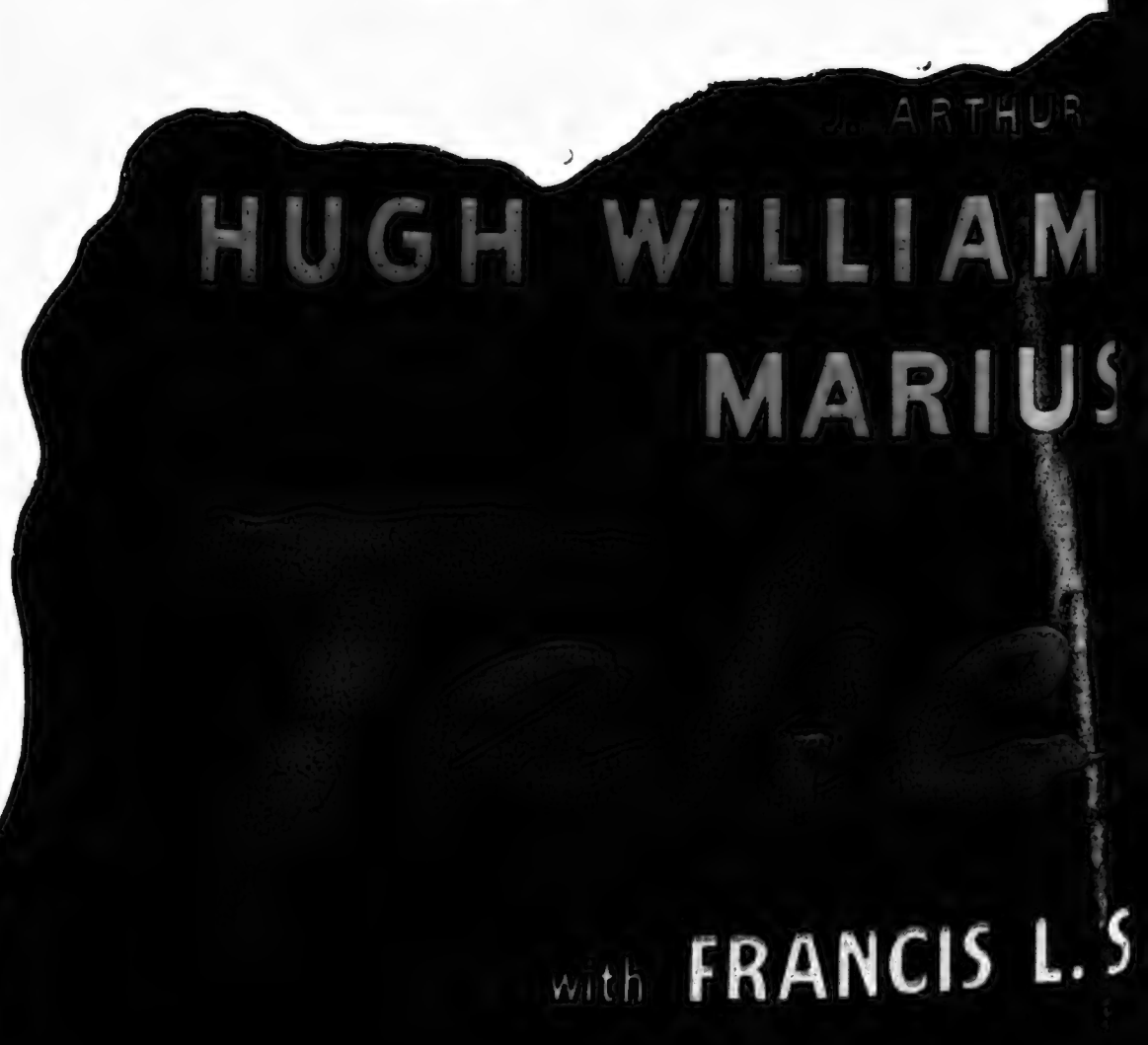
"Ingenious, gripping tautly worked out . . ."

P. L. Mannock, "DAILY HERAL

RELEASE DATE, JUNE 30

GFD

GENERAL FILM DISTRIBUTORS



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J. ARTHUR esents

HUGH WILLIAM GRETA GY
MARIUS GORING

with FRANCIS L. SULLIVAN

A CINE
Produced by
Directe

PEOPLE

S. Robinson Moves to Torquay; Norman Smith Recovering

STANLEY ROBINSON, who has been associated with the Regent and Odeon kinemas at Hinckley, Leicester, for a number of years, has been appointed manager of the Odeon, Torquay.

He became manager of the original kinema in The Borough, Hinckley, on its opening in 1915, and in 1929 became manager of the Regent and also manager of the Odeon until the appointment of a separate manager.

Mr. Robinson also managed the Palladium, New Buildings, Hinckley, from its opening in 1926 until it closed nine years later when the Regent was opened.

☆

MISS JOAN LEONARD, daughter of the manager of Warner Bros. Liverpool branch, is to be married this month. The ceremony will take place in Manchester.

☆

Whit week-end brought encouraging news of NORMAN SMITH, formerly Midland manager for RKO-Radio, who for some weeks past has been a private patient at the Walsall General Hospital. Norman is reported to be making steady progress towards recovery, and has asked the KINE. to thank those friends who have sent him messages during his illness.

☆

GEORGE FISHWICK, of the Public Hall, Carlisle, has been appointed resident manager of the Palace, Carlisle. A native of Lancaster, he was wounded on the beaches at Dunkirk, shortly after which he was invalided out of the Service.

He went to the Lonsdale, Carlisle, until he took over the managership of the Public Hall over five years ago.

☆

Sam Lazarus would like to express through these columns thanks to all the numerous friends who have so kindly expressed their sympathy and condolence in his bereavement.

☆

HARRY GOODMAN has resigned his position as salesman with the Liverpool branch RKO-Radio on his appointment as Liverpool branch manager for the new company, Eros Films. He took over his new duties on June 2. Eros has opened offices at 10a, Norton Street, Liverpool.

Mr. Goodman has been on the sales staff of RKO-Radio for 6½ years and before that was for nearly 20 years with Paramount.

His first Trade show for the new company was "They Were Sisters", at the Majestic on June 3.

☆

Many of his friends on the exhibiting side of the Industry will be glad to hear news of W. J. VICKERY, who was in pre-war days manager of the Tivoli, Weston-super-Mare.

Mr. Vickery left the Tivoli in January, 1939, and during the war was a sergeant in the R.A.F.; he was then seconded to SHAEF Psychological Warfare Department and did a mobile film tour of Norway.

Demobilised in 1945, he joined the C.O.I. and was in Scotland and Nottingham, subsequently going with Granada Theatres 16-mm. Division in London. Recently resigning from Granada, he is now, on doctor's orders, back in Weston-super-Mare, where he is advertising manager of the *Weston-super-Mare Gazette*. The Tivoli was destroyed in an air raid on Weston during the war.

☆

RON FARLEY, who has been responsible for contributing the lighter type of article to the IDEAL KINEMA, has been appointed manager of the Studio Kinema, Hassocks, Sussex.

MUSIC

BOBBY PAGAN APPOINTED TO DOMINION

BOBBY PAGAN has been appointed to succeed Fred Rapley as resident organist at the Dominion, Tottenham Court Road.

Since Rapley's appointment as music supervisor of G.-B., the Dominion has had to rely on guest organists. Bobby is to be congratulated on securing this most important post.

Pagan has been associated with the kinema for the past 20 years. His first appointment was at the Scala, Glasgow; after which he was for three years at the Regal.

In 1933 he joined the Hyam circuit, opening the Troxy, where he stayed for three years, after which he played most of their theatres, including three years at the Metropole, Victoria.

In March, 1938, he went to the Palladium, Copenhagen, a successful engagement, which terminated just before the war.

On being demobbed he returned to the Astoria, Aberdeen, until he accepted an engagement with Granada last October.

Ena Baga goes to the Odeon, Blackpool, for June month, returning to G.-B. as guest organist, opening in Bournemouth in July.

J. C.

WOULD YOU TAKE

FRIEDA (A)

INTO YOUR HOME?

Miss Barbara W—, typist, of Bromley, says:

'Not for all the tea in China I wouldn't—she and her sort are dangerous'

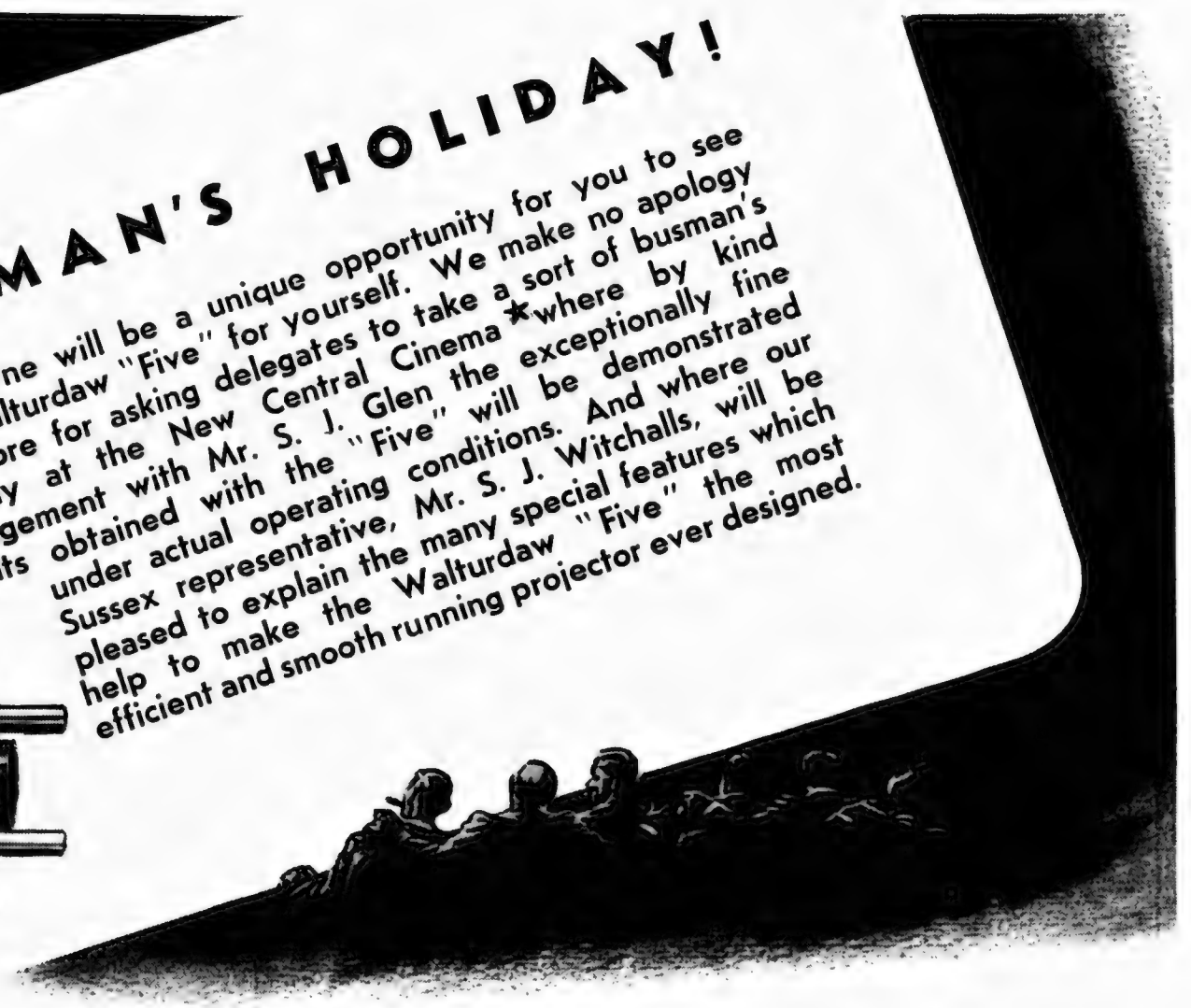
KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

MUSIC • PEOPLE • TRADE SHOWS

BUSMAN'S HOLIDAY!

Eastbourne will be a unique opportunity for you to see the Walturdaw "Five" for yourself. We make no apology therefore for asking delegates to take a sort of busman's holiday at the New Central Cinema ★where by kind arrangement with Mr. S. J. Glen the exceptionally fine results obtained with the "Five" will be demonstrated under actual operating conditions. And where our Sussex representative, Mr. S. J. Witchalls, will be pleased to explain the many special features which help to make the Walturdaw "Five" the most efficient and smooth running projector ever designed.



★C. E. A. DELEGATES

are cordially invited to a film performance

at the **NEW CENTRAL CINEMA, EASTBOURNE,** June 7-12

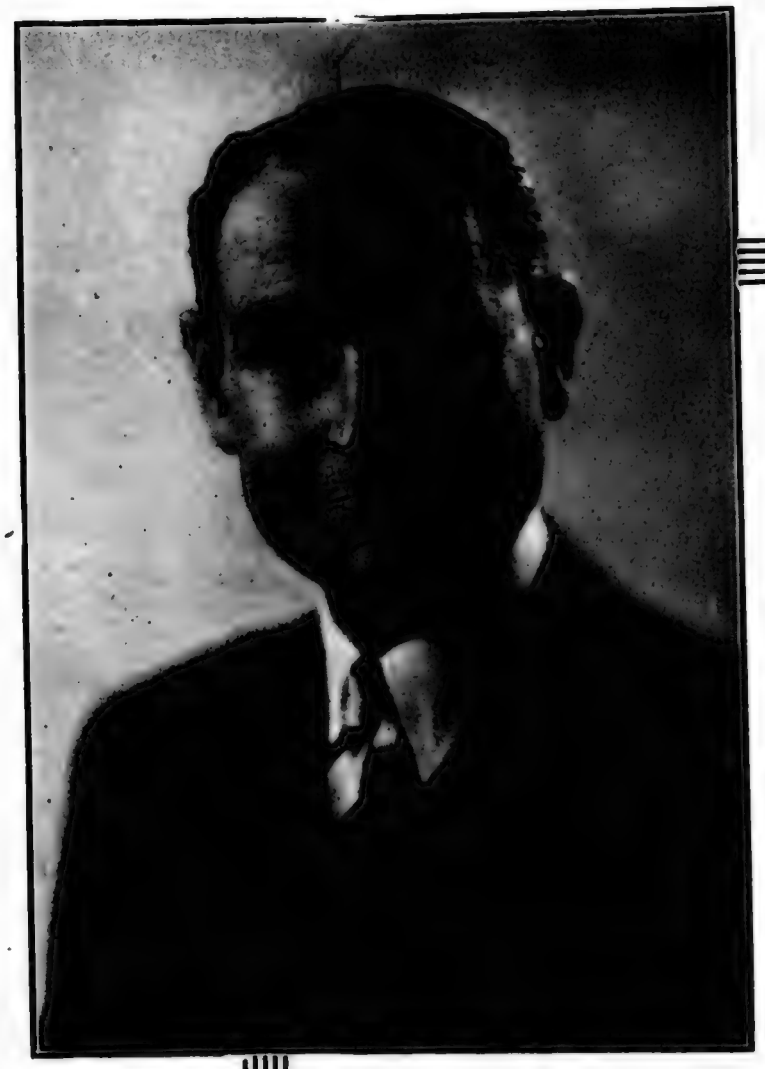
(Walturdaw "Five" projectors are installed)

WALTURDAW

Clifton

YOUNGERS

FOR SCREEN ADVERTISING RIGHTS



Once again I look forward to meeting my many exhibitor friends at Eastbourne

Harry Addey

SUITE 127: GRAND HOTEL

YOUNGER PUBLICITY SERVICE LTD

28 ALBEMARLE STREET, W.1. [ESTAB. 1925] 'PHONE REGENT 6593

MANAGEMENT

by THE MANAGER

Long Life to the Foreman—He is the Linchpin of Your Organisation

THE PRESS GIVES A PAT ON THE BACK TO THE HOLIDAY WORKERS

TO-DAY I dedicate this column, seriously and sincerely, to the kinema foreman. Such an incredible amount of responsibility and authority rests on the willing shoulders of these humble workers that I think it high time somebody gave them a pat on the back.

The foreman is the linchpin of the theatre organisation. He is the middleman who takes the kicks from all sides. Think for a moment of his troubles and anxieties. When an usherette wants to moan about you, to whom does she moan?—to the foreman, of course. When the doorman is caught smoking, the foreman gets the rest of the bawling out after you've finished with the attendant—that is if you didn't treat the foreman to the whole works for not having noticed it. When you send him up to the operating box with a stinking message for the chief projectionist because your house telephone is out of order, the foreman gets another roasting.

And you, young trainees and assistants, stop every once in a while and remind yourselves that the foreman, the man in uniform who so respectfully calls you "sir," and carries out your instructions without query, probably knows far more about the practical side of the business than you do.

You glibly pass out instructions, but you seldom tell him how to carry them out, or where to find the staff to do the job you want done so quickly. Next time you give an instruction, just out of curiosity consider how you would do the job yourself if you had to carry it through to finality. A new washer is wanted on a water tap, the ball-cock of a cistern needs adjusting, a self-closing door doesn't operate. I'll bet that nine times out of ten you know no other solution than to pass the buck to the foreman.

Don't worry too much when the supervisor comes to look at the work you've initiated and the foreman has probably carried out, he won't want to steal your thunder. No, our Poo Bah will drop into the background after he has opened the car door for the boss.

Commando Operation

NOT so long ago I was general manager of two kinemas in the same town. I was sent there as a sort of private commando operation to buck them up. Honestly, I didn't know which end to start at because it looked like being a pretty tough job. Then I had a brain wave because I had reached the age when I could appreciate the value of a foreman, and in these kinemas I had two grand blokes, so I set them at one another's throats.

At least it wasn't quite so bad as that, I cooked up a friendly rivalry between them, with a ten-bob note each week to the fellow who produced the best results; it worked miracles. Staff discipline, theatre cleanliness and publicity reached new highs. Foremen's wives must have sat up till the small hours of the morning pressing uniforms. Carpenter nephews were helping to fix seats, artistic daughters were painting friezes, and I, gentleman, true to tradition, stayed put at my desk as the impartial judge of who was to win a ten-shilling note once a week.

Perhaps we reached the peak of endeavour the week I had an aeroplane picture at both theatres. I'm taking a chance of disclosing my identity here when I refer to that much-publicised duel, with full-sized aeroplanes on the facias, working models flying round vestibules, a miniature airfield in a car park, and rival street processions. Tom O'Brien would have called a national strike if he had known the hours the staff worked on that memorable week—but they never complained, and the foremen loved it.

If they had complained I would have blamed the foreman concerned. All of us enjoyed it because of the fun we had, and this show business of ours can be fun if we make it so—possibly that is the moral in this story.

So, brother manager, assistants, trainees, when you have your lunch-time glass of beer to-day, lift your pots and drink "Long life to my foreman and friend. I'd find it sort of hard to get along without him."

Working Over Holidays

ON the Saturday before Whit-Monday the *Daily Express* leader reminded readers of the kinema staffs who had to work over the holidays. How nice! I appreciated that neat little tribute to our sacrifice in working through a national holiday, and especially from a newspaper that more often than not has a go at us.

How we loathe holiday crowds. Mostly they are disappointed people who were going to the seaside but the arrangements fell through, or who must stay at home because of a possible business call, or a summons to an ailing relative. At holiday times patrons usually start off looking for trouble, without knowing it. "Just imagine, no half-price, just because it is a holiday"; or "Yes, they have plenty of cheap seats, they're selling them for the higher prices because it is Bank Holiday"; and "I'm going to report you to the licensing authority; there's a racket going on here because it is a holiday."

Every manager knows these disgruntled holiday-makers, looking for an outlet for their venom, and spraying it on the kinema staff, because they happen to be working.

Perhaps some day, when we go in for prestige advertising, this Industry will tell the public that the workers are doing them a favour by working, meantime, I again thank the *Daily Express* for remembering; my staff appreciated it very much, and I cut the paragraph out and posted it on my notice board where the attention of the more aggressive patrons was directed.

To be quite fair, they took it in good part, which suggests that all they needed was the reminder. Next holiday, I hope the staffs in Wardour Street, who usually pack up from Friday night till Tuesday morning, will spare a kind thought for the other not-so-fortunate workers, and may these lucky ones pull their punches, if they uncover minor managerial mistakes immediately on their return to work after their holiday.

S.C.M. Letter

SAM BUTCHART'S statement in a recent issue of this paper, that the S.C.M. has already disposed, successfully, of 86 National Agreement cases is very good news indeed for managers. I feel that I have fulfilled a service to managers in extracting this up-to-date information from that very busy person.

By the way, Sam, I know you got your Agreement before you got your members, whether that was good or bad is a matter of opinion. I'll be surprised if Harry Brett hasn't some views to express about that alleged accomplishment.

Now you've got your members, you must be disposed to take them into your confidence quite often; they expect that. You can always reach them through the Trade Press, even if you are too busy to send out individual letters or receipts for contributions.

Police and the Kinema

HERE I open a most controversial subject—the relationship between police and management. First, allow me to express a personal view; the police individually, and as a body, are jolly good fellows. I like them very much. If I wander into a strange hostel and find there a police sergeant or a detective I know I am going to enjoy his company.

The police can and will help us with sympathy and understanding, but with, above all, a most fanatical regard for their job and duty. It was a custom, and still is in many situations, to give police officers free seats, not as bribes, but rather as concessions to the theory that we give them trouble.

I do not do this, and I know that the higher authorities frown on the practice. No police officer will ever deviate from the path of duty no matter how friendly he is with you, but you'll get no quarter from him if you transgress the law, and that is as it should be.

Why, therefore, utilise your very valuable seats in return for concessions that we all know never existed?

Volume Control

THE ageless controversy about volume control continues with unabated vigour. There is much to be said about both schools of thought.

On one hand, there is the manager who has his picture cued at rehearsal, or at the first show, and then sticks rigidly to his cue sheet for the rest of the run. That is, of course, with the obvious reservation that the fader must go up a point, or even two, if the theatre fills up.

There is the other idea that every member of the staff should vary the sound if he—or she—considers it necessary. It is surprising how many managers do this, and it cannot possibly be right. In larger kinemas there is often a senior employee whose duty it is to check sound. Possibly this is the best solution of all, but it's not every show that can spare somebody for this job.

I prefer the cueing method, even although that means taking a chance on batteries running low unexpectedly, or the P.E.C. slipping up. On the other hand, I have always encouraged usherettes and other staff to report variations in sound to the chief projectionist or myself.

That can occasionally get you into trouble; a chief gave notice because an usherette reported bad sound to the box, saying that he wasn't going to be told his job by junior members of the staff. But that sort of bloke never wants to be told about his job by anybody. Other managers may have entirely different views. I would like to hear about them.

SHOWMANSHIP

R. A. Dwyer, Liverpool, Wins Company of Showmen's May Award

A NORTHERN showman, R. A. Dwyer, of the Odeon, Liverpool, has been awarded the Company of Showmen's £5 prize for the month of May. It has been a stimulating month. The standard of showmanship submitted during the past five weeks has been particularly high, and it was with no little difficulty that the final selection was made.

However, the palm has been awarded to Dwyer for his exceptionally fine campaign for "Blue Skies." His work on the Paramount film showed that touch of originality which marks the enthusiast.

The campaign covered almost every conceivable angle and, undoubtedly, involved a good deal of hard work. One of the major items in his scheme was the three-way tie-up with local newspapers, which resulted in the publication of five double-page spreads, combining illustrated editorials and trader advertisements devoted to tie-ups with the film. This was indeed an achievement, particularly in these days of newsprint shortages.

I liked, too, his street parade, in which a "harrier" ran around the district with a card attached to his back, worded: "I don't mind the weather. I'm running to see 'Blue Skies' at the Odeon." It was a topical note and shows imagination. He also made good use of the song-writing contest and the link-up with the National Savings movement.

In announcing the award, I would like to mention the names of one or two managers who were following closely on Dwyer's heels, but did not quite make the grade. They are J. S. Jolliffe, Odeon, Chester; John Bee, Gaumont, Worcester; Charles Smith, Odeon, Whalley Range; P. J. Mills, Gaumont, Liverpool, and Miss L. Watt, of the Florida, Glasgow. All have records of consistency, and I hope they will keep it up.

Incidentally, I would remind members that there is an additional fiver waiting to be collected by the manager of an independent kinema winning the monthly award. The circuit showmen appear to be having it all their own way. Are there any challengers?

A. J. Brown has asked me to correct an error which appeared in the April award announcement. The ex-champion boxer referred to was, of course, Jack Peterson and not as stated in the May 15 issue. I sincerely hope the error, due to a difference of opinion between the printer and myself, has not caused Brown any embarrassment.

Community Effort

PATRONS of St. George's Hall, Bradford, had an unexpected half-hour of impromptu entertainment when manager A. M. Burton ran a community-singing session as part of his extensive campaign for "The Jolson Story."

Several volunteers sang over the microphone from the stage, and afterwards a mike was taken around the theatre and people were invited to try out their voices on the "air."

In addition, Burton arranged for a sticker label to be pasted on a hundred shop windows. The label was neatly and simply worded, "We close at 1 p.m. on Wednesday to enable our staff to see 'The Jolson Story' at St. George's Hall."

Tie-ups were also arranged with twenty tradesmen, each displaying art cards and stills, relating to the film, in their windows.

For his theatre publicity Burton had a large streamer, carrying the film's title, suspended across the entire length of the orchestra pit, with a life-size cut-out of Larry Parks and Evelyn Keyes at either side.

Records on the non-sync. plugged the songs for three weeks before play-date, and a special announcement preceded the record of "The Anniversary Waltz" and was addressed to those people in the audience whose anniversary it happened to be.

Living Trailers

RECENTLY I gave details of stage stunts put on by W. S. Lovell, Odeon, Kingswood, to interest patrons in forthcoming films. He has sent two more ideas for this type of living trailer.

The first, for "Dark Mirror," was perhaps a bit grim, but, according to Lovell, it excited interest in the picture.

A girl walked on to the darkened stage. A shot rang out and the girl screamed and then collapsed. This was followed by five girls walking on to the stage at well-timed intervals, carrying large mirrors, and on one appeared the title "The Dark Mirror."

Twenty pupils of the Kingswood School of Dancing were presented in a *scena* to introduce "Calcutta." The children, dressed in Oriental costume, complete with beaded headdresses and bangles, formed an effective tableau.

Chorley Competition

J. LONGBOTTOM, Odeon, Chorley, considered that a "My Favourite Brunette" competition was the obvious exploitation angle for the Bob Hope film, so he made it the feature of his campaign.

The *Chorley Guardian* gave full co-operation in publicising the event and devoted editorial space to announcements in the four weekly issues prior to play-date.

Three local traders were persuaded to donate prizes. This, of course, provided ready-made window displays tie-ups, for each trader exhibited the prizes in his windows, together with appropriate publicity material for the three weeks prior to play-date. The prizes were transferred to a foyer display during the week of screening.

Further tie-ups were arranged with Woolworth's store, where replicas of the prizes were on view, and a furniture store.

A selection committee to judge the contest was formed, under the chairmanship of the Mayor (Ald. R. Evans, J.P.), and included artistes appearing at the local variety theatre. The committee met on the Wednesday during the week of screening to select

"Kine." Showmanship Certificates

THESE are the conditions governing the issue of the KINE. Showmanship certificates. To gain a first certificate you must obtain six mentions in the columns of this feature within six months. Having done this, send in your claim, giving the dates of the mentions, and you will in due course receive your certificate, *which is valid for one year from the date stated on it.*

To obtain a subsequent certificate you must obtain six mentions *within any six months* during the year that you hold the certificate. You can then, upon the date of its expiry, claim a renewal. It is pointless to claim before that date. Your year begins on the date of your first certificate.

Having gained a certificate, you become automatically a member of the KINE. Company of Showmen, and eligible for the monthly awards of £5 and for consideration in the annual championship award. Remember, too, that if you are an independent there is an additional prize of £5 each month; and that if you win a monthly prize for exploiting a Columbia picture the company will award an additional £5.

An impromptu concert was one of the ideas used by A. M. Burton, St. George's Hall, Bradford, for THE JOLSON STORY (Columbia). He is seen here, with a patron singing at the microphone, and W. Sutcliffe Wilkinson, A.R.C.M., at the piano

Prizes offered by J. Longbottom, Odeon, Chorley, in a MY FAVOURITE BRUNETTE (Paramount) competition, made this attractive foyer display. They had been featured previously in window displays by the traders who donated them for the contest

from photographs submitted, the finalists, who appeared in a stage presentation on the Friday evening. Here the committee made its final selection. On the Friday morning *The Guardian* published photographs of the finalists. At the same time, photographs were also exhibited at the theatre.

Bradford's Ray Shines

WHEN in Bradford recently I saw evidence of G. Ray's advance exploitation for "Night and Day" at the Regent. He has now sent me full details of his campaign, which was comprehensive, and indicated that he made the most of his opportunities.

Bradford's "Festival of Magic," a semi-professional show arranged for a one-night stand, gave him an idea for a foyer display. This showed a cut-out of Cary Grant producing a rabbit from a top hat. The caption was, "Bradford's Festival of Magic. . . . The Magic of Cole Porter's music is in 'Night and Day.' . . ."

In conjunction with this, Bradford's Magic Shop had a similar display. A number of other tie-ups were arranged, including two on the fashion angle. The remainder were in furniture stores, radio shops, florists, and at the electricity showrooms.

Another useful tie-up was that arranged with Bradford's largest taxi company. Every taxi carried a banner at the rear, a poster on the near-side window and a card inside. These were worded, "Ring Bradford — for taxi service 'Night and Day.' See the film at the Regent."

For advance theatre publicity Ray used a "shadow box." Divided into two compartments, it showed, in the first section, a sun arranged against a white background to represent day, with lettering in relief, and in the second compartment a black background to indicate night. Lighting of appropriate intensity flickered alternately to emphasise the film title.

Time and Time Again

A PLAY on clocks and the passage of time was made by Preston Swan in a tie-up with a clockmaker for the screening of "Till the End of Time" at the Elephant, Shawlands.

Cards, set among a display of modern clocks, carried the following messages:—"Our clocks are yet an improvement on the clocks of Grandfather's Time, in the days when a clock was built to last more than a lifetime—'Till the End of Time' itself"; and "Many Happy Hours of Life can be spent at the Elephant, where the passage of time is carefree, smooth and untroubled. See the film 'Till the End of Time.'"

Prizes for Star Caricatures

DENNIS BOWDEN, of the Regal, Bridlington, used a caricature contest, apart from the usual tie-ups, to publicise "The Verdict."

Patrons, after seeing the film, were invited to draw a caricature of Sidney Greenstreet. A prize of a guinea was awarded to the winning entrant, and a few passes given as consolation prizes.

A well-planned campaign was also conducted by Bowden for "Night and Day." The scheme was launched four weeks prior to play-date with a teaser campaign. During this period thousands of souvenir programmes containing a "Spot the Star" competition were sold and distributed, and the proceeds handed over to the A.B.C. Benevolent Fund.

A week prior to play-date a local dancing school presented a fifteen-minute "Night and Day" cabaret on the stage each evening, and, introducing the cabaret, Bowden took the opportunity of advertising the film.

Advantage was taken of the national tie-up with Ovaltine, and apart from this, tie-ups were arranged with all music shops in the town.

During the week of screening, an usherette was dressed in evening dress as "Miss Night and Day" and acted as programme hostess at a specially decorated stall in the foyer.

To round off his campaign, Bowden had his foyer laid out as a sorting office, with usherettes gaily dressed for the purpose of judging the "Spot the Star" competition.

No Smoking

ANOTHER manager who made capital out of the recent increased tobacco prices was T. Channing, Odeon, Prestwich. He devised a simple but effective foyer display in connection with "Temptation."

Set against a black velvet background, an almost human dummy hand was seen, apparently suspended in mid-air, holding a smoking cigarette. A poster announced "Temptation—you can resist it; at 10 for 1s. 8d. you may have to; don't resist 'Temptation' all next week."

Liverpool Winner

LIVERPOOL race meetings were a counter-attraction when "The Searching Wind" was being shown at the Reo, Liverpool, but W. Roberts refused to be beaten at the post.

Prominent poster sites and shop windows were utilised throughout the district, including two at the entrance to the race-course, for the display of banners worded "After searching for winners, see 'The Searching Wind,' a sure bet in the Entertainment Stakes at the Reo," and "If you're searching for the ideal entertainment after the races, here's a Cert. you can put your shirt on—'The Searching Wind.'"

Several shop windows displayed a miniature bookies' stand with a cut-out cartoon figure of a prosperous bookie standing at the side with a poster worded: "The old firm that never lets you down. You're on a winner every time you visit the Odeon. Here are a few certs. for your entertainment." Then followed a list of films for early presentation. A similar display was also erected in the foyer of the theatre.

Dress Competition

A DRESS competition organised in connection with Paramount was a highlight of J. C. Elliot's publicity for "My Favourite Brunette" at the Odeon, Gateshead.

The competition, judged by the Mayoress of Gateshead, was held at Littlewood's Stores, and patrons were invited to place in correct order the dresses which they considered most suitable for Dorothy Lamour.

The successful competitor was presented with a ladies' handbag and the runner-up given a pass for one month to the kinema.

An Opportunist

JACK M. REISS, of the Roxy, Sheffield, writes to say that some time ago he offered Littlewoods the use of his kinema stage for presentation of one of their football pool awards.

Late one evening they phoned and informed him that a local inhabitant had won £30,000 and asked him if he could put on a show in 24 hours' time. Within a few hours Reiss had a 12-sheet specially printed and placed in a prominent position near the theatre. Newspaper advertisements were altered accordingly, and he obtained the services of two local councillors and the editor of the local Press to appear on the stage and present the prize. As a result of this publicity Reiss had a full house when the presentation was made during the screening of "Strike Up the Band."

Film "Quiz"

A FILM "Quiz" competition was run in conjunction with the local Press by C. H. Dracott for "Odd Man Out" at the Odeon, Stockton-on-Tees.

Competitors were asked to guess the titles of ten films from ten little rhyme clues, the last of which was "Odd Man Out." This appeared in the local Press two weeks prior to playdate.

Other Credits

T. S. ALDWORTH, Regal, Bracknell ("Great Expectations"); D. Mackrill, Playhouse, Dewsbury ("The Outlaw"); B. Sorger, Regis, Hull ("Night and Day"); Alex Gray, Savoy, Reading ("Odd Man Out"); N. F. Comer, Odeon, Taunton ("Odd Man Out"); W. K. Moore, Odeon, Bishop Auckland ("Blue Skies"); D. E. Daniell, Odeon, Herne Bay ("This Modern Age"); G. E. White, Electric, Kettering ("Song of the South"); W. Humphreys, Odeon, Bridgwater ("You Can't Have Everything").

The Showman

This picture from the Cinema Imperiole, Rome, shows how the foyer was decorated to create atmosphere for Alex Korda's THIEF OF BAGDAD

An inexpensive, but effective, street parade used by Ken Lloyd, Rivoli, Aigburth, Liverpool, for THE STRANGE WOMAN (U.A.). Lloyd also secured window displays at a gown shop and a hairdressing salon

Managers Meet

S. Clamp, Queen's, Cricklewood, receiving the G.B. "B" Circuit exploitation cup from L. M. Posner, Controller, at a recent conference of managers, held at the State, Kilburn. Left to right: P. A. Fowler, Assistant Controller, J. Read, State, former holder of the cup, L. M. Posner, S. Clamp, and C. H. Hurst, publicity manager

TECHNICAL

A New Heat Absorbing Glass Developed by Chance Bros.—More on Glass Fabrics

A NEW type of glass, known as ON 19, has been developed by Chance Bros., for use where heat, inevitably associated with high-light intensities, is a major problem in the design of equipment or a serious limiting factor when a high powered light source is needed.

It is visualised that the new glass will find application in the design of projection and studio lighting equipment.

In these spheres important considerations are, of course, that the heat filter must do its job without reducing to any great extent the amount of light transmitted and that it should not change the colour of the light.

THE glass, I am told, has been manufactured as the result of a long series of experimental investigations, in which these factors have been fully considered. Here are some of the specifications claimed for ON 19.

The physical properties are as follows:—

Light-Heat transmission—thickness relation for 2848 deg. K.

Thickness (mm)	Light per cent.	Heat per cent.
0.5	91.3	39
1.0	90.3	23
1.5	89	19
2.0	88	14
3.0	87	8.5
4.0	85	6.5
5.0	83	5.5
6.0	81	4.5

The refractive index is given as 1,505; v-value 66.5; specific gravity 2.5; thermal expansion 59 x 10^{-7} and annealing temperature 550 deg. C.

Durability, it is claimed, is good, as no visible deterioration has been observed after long exposure to a damp, warm atmosphere.

IN its recommendation for use in projection equipment the company advocates that the glass should be placed near the condenser lens, preferably on the light-source side.

The reason for this is that the glass, in spite of its low expansion factor, is subject to serious strains when the light radiation is not evenly distributed over the surface.

For example, if placed close to the film heat will be concentrated on the centre and the outer edges will be relatively cool. This leads to breakages.

Another reason is that any minor defects in the glass, such as small bubbles, may appear in the projected picture.

SINCE the glass absorbs the infra-red component almost completely, it gets very hot and some form of forced cooling is, therefore, considered necessary if used between the condenser and light source.

I understand that owing to the particular nature of glass used it cannot be moulded and is only available in flat sheet form.

IN my notes, last week, I referred to the possibility of clothes woven from yarn of glass fibre being used extensively for kinema furnishings and decorative effect and to a process by which the cloth is treated with plastic to overcome the low abrasion resistance and the relative inextensibility of the basic material.

This process has been developed by a firm called Glassweave, Ltd. The glass fibre cloth is faced with polyvinye-chloride, a thermo plastic, and can be supplied in a wide variety of designs and colourings.

A BATCH of samples shown to me by S. A. Hartman, principal of the company, included plastic surfaces with grained effect, attractive prints and leather types. A suède effect is also possible, although this does not come within the plastic series.

One of the greatest advantages, as I see it, is that the material is non-fire carrying. A flame from a petrol lighter held to one of the samples caused some volatilisation of the chemical coating, but the fibres remained intact and the flame did not spread.

I also saw two samples which had been subjected to abrasion tests. One rubbed 40,000 times by canvas showed no visible wear; the other rubbed 10,000 times by a carborundum stone had lost its grained surface but had not been worn down to the fibres. That gives some idea of its wearing qualities.

THERE are several other features. It will not tear easily; it is resistant to chemical action and moisture, and by virtue of the inorganic nature of the raw materials it is moth, vermin and termite proof. Colours are fast, and it can be cleaned simply by washing it with a wet cloth.

What is the supply position? Hartman tells me that output is limited only by production capacity, which is steadily being enlarged. At present orders can be fulfilled in six to eight weeks. The raw materials are abundant; there are no Government restrictions in production or supply for the home market. The cloth is coupon free and no purchase tax is involved.

THE cloth, in divers forms, can be used for a variety of purposes, including drapes, tabs, seat covering and wall panelling. Depending on the purpose for which it is to be used, it can be supplied with plastic treatment on one face only or on the obverse and reverse sides.

It is also possible to have one colour on one side and a different colour on the reverse.

The projection room of the Malvern Picture House, Leeds, where the new RCA LG 220 sound equipment, Ross projectors and Peerless arcs have been installed for G. Hylton, proprietor

POOL CARBONS

RCA SOUND SYSTEM

There is one limiting factor which must be considered. Until weaving facilities are developed the material can only be supplied in the standard 36-in. width. But it will stand up to stitching.

The price is in the region of 10s per yard.

LENSES made from plastic material have been developed by the optical department of the I.C.I. Plastics Division for the projection, by the Schmidt optical system, of television pictures on to flat screens, both for kinema and home receiver use.

They were demonstrated by Dr D. Starkie, of the I.C.I. Plastics Division, during a lecture delivered to the Television Society last week.

The Schmidt system utilises a concave mirror and a corrector plate of complex shape with a non-spherical surface, which ensures great accuracy. This system is, of course, well known, but its employment, hitherto, has been impossible owing to the prohibitive cost of making the necessary mirror and lens in glass.

I.C.I. claim to have overcome this problem by the perfection of a rapid and inexpensive method of casting accurate lenses in the transparent plastics known as "Transpex" I and II.

THE demonstration was most interesting. A home receiver model and a half-scale kinema projector were put through their paces. But from my point of view the demonstration was not altogether conclusive. The pictures projected were obtained from transparencies lit by electric lamp bulbs, and not from the end of a cathode-ray tube.

Nevertheless, it demonstrated effectively the light-gathering power of the system. The pictures were sharp, contrasty and evenly lit.

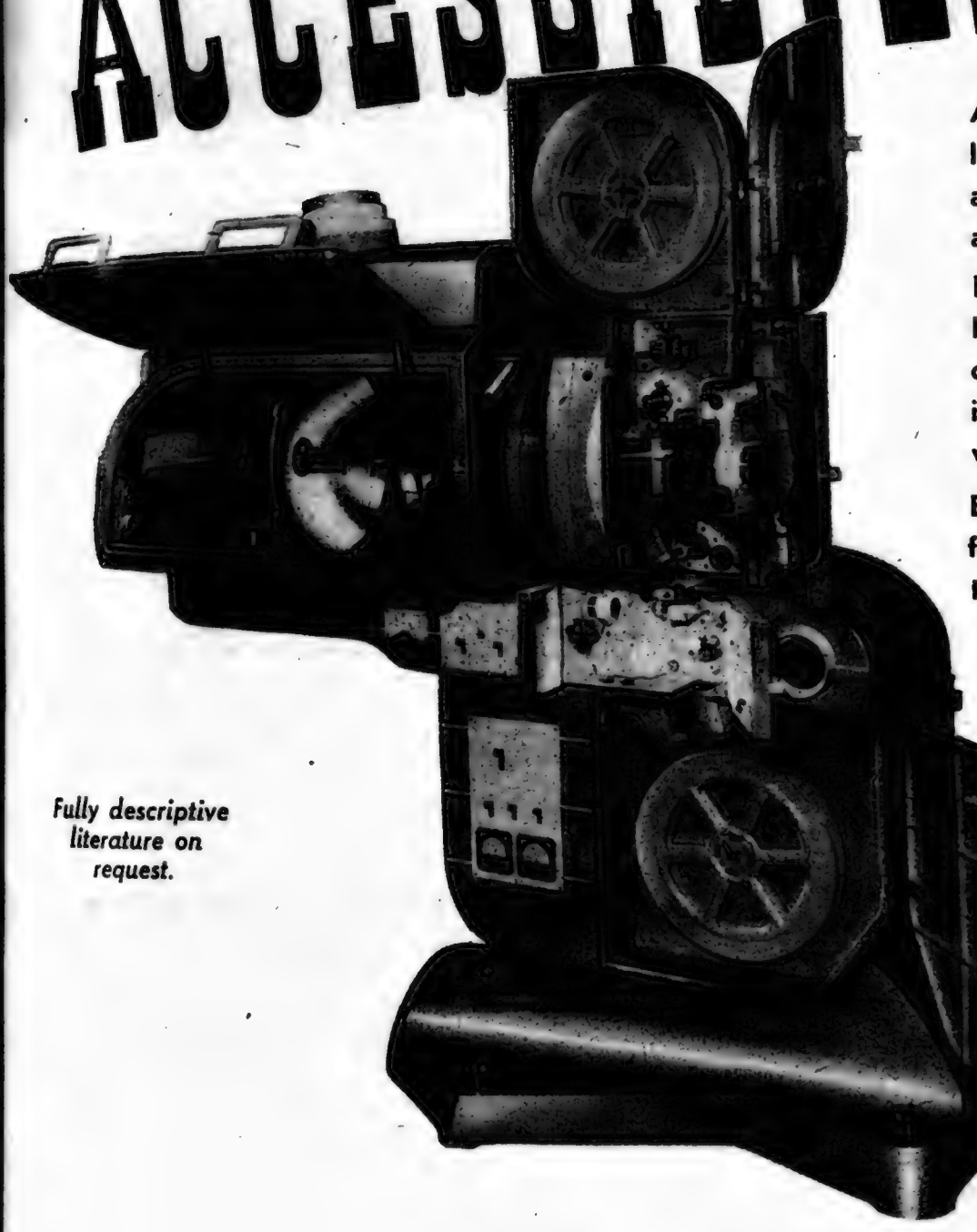
AT this stage it would seem that I.C.I. are some way in advance of the development of the electronic end of television, for the simple reason that the final picture depends on the quality and brilliance of the picture that appears on the cathode-ray tube. And perfection has not yet been reached in that direction.

Mass-production of the system, I am told, will begin before the

Continued on page 44

EVIDENCE OF SUPREMACY No.1

ACCESSIBILITY



Accessibility is not merely a question of fitting lots of doors — the parts that need running adjustments and servicing must be instantly accessible; and in the "21" they are!

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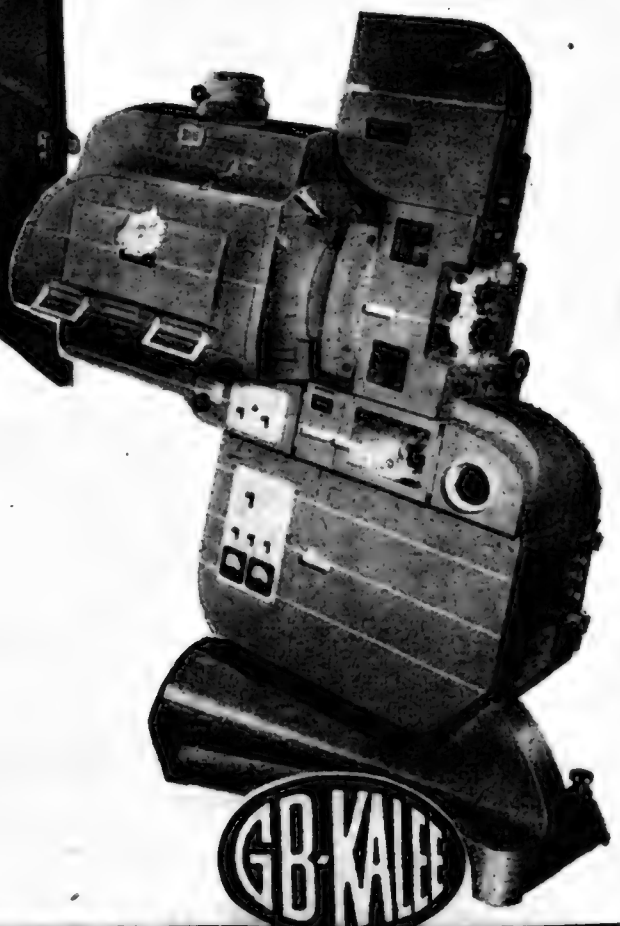

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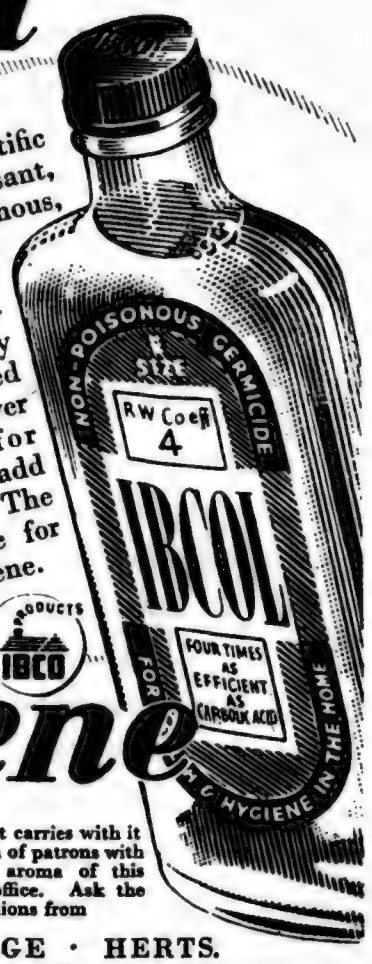

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Colour Television is Still in Laboratory Stage

—Says RCA Vice-President

COLOUR television is still in the laboratory stage, and it will be several years before it will equal the present status of black-and-white television. This was the opinion expressed by Dr. V. K. Zworykin, Vice-President and Technical Consultant of the RCA Laboratories Division, at a recent demonstration in which colour television pictures on a 7½ ft. by 10 ft. screen were shown publicly for the first time.

The occasion was an address on "All-Electronic Colour Television," delivered by Dr. Zworykin to the Franklin Institute, New York, and illustrated by a demonstration of the new large-screen system developed at RCA's Princeton Laboratories. Colour motion pictures and slides were projected.

In the RCA electronic simultaneous colour process, Dr. Zworykin explained, three separate images in red, green and blue are transmitted at the same instant over adjoining television channels of the same band-width used in standard television.

All-Electronic Receiver

Then, at the all-electronic receiver which features a new type of receiver-projector, the three colour signals are applied to kinescopes or picture tubes, one with a red phosphor face, one blue and the other green. The flickerless pictures formed on the face of each kinescope are projected by an optical system to the screen, where they are superimposed in perfect registration to form a single image blended in the same colours as the original.

Dr. Zworykin disclosed that the pick-up unit incorporates the electronic "flying spot," which has been under development for nearly ten years. In this system, he explained, the flying spot of light is created on the screen of the kinescope by the electron scanning beam.

Improved Kinescope

Dr. Zworykin said that the special projection kinescopes used in this large-screen colour television system owed their brightness and effectiveness, in large part, to improvements achieved by RCA since development of the original kinescope.

"Some of these improvements, such as the design of electron guns to operate at higher voltages and to yield smaller, sharper dots, and the development of efficient phosphors with a wide range of colours, have been practically continuous," Dr. Zworykin said. "Other important contributions of relatively recent date are the use of metal backing for the fluorescent face of the tube and the utilisation of an improved optical system."

New Cameras

Cameras and other apparatus, it was revealed by E. W. Engstrom, vice-president in charge of research, are being developed at RCA's laboratories, which will enable a demonstration of colour television featuring outdoor scenes in motion.

Continued from page 42

NO DRASTIC CHANGES IN SUPPLY OF ARC CARBONS

end of the year. I understand that Cinema Television has a keen interest in the development.

A DIRECTIONAL screen, designed primarily for back projection in home receivers, was another interesting exhibit.

It enables a larger number of people to see the picture equally brightly, irrespective of their positions in the room. Moulded from plastic the screen is covered with narrow-cylindrical lenses—10,000 to the square inch was the figure quoted.

THERE are not likely to be any drastic changes in the carbon situation when the distribution branch of the Carbon Pool ceases to function on July 1.

H. C. Stringer, general manager for Charles H. Champion, tells me that the production branch must continue after that date. "It may be some while before the situation permits the resumption of our identity. Pool carbons will continue to be supplied after the cessation of ration vouchers," he said.

C. G. Heys Hallett, manager of Morgan's arc lamp carbon division, says: "Before the war the sales of Morganite carbons were made through two sole agents. This position was not disturbed during the life of the Pool and, now that the control of sales is removed, Sound Equipment will continue to represent us in the kinema field, while our interests in the studio field will continue to be handled by Mole Richardson."

I gather there will be no startling developments in carbon production until the availability of materials allows a more competitive market.

ALTHOUGH there is no equipment exhibition at next week's C.E.A. convention at Eastbourne, delegates will have the opportunity of seeing a demonstration of the Walturdaw "Five."

Two are installed at the New Central, Eastbourne, and J. Driscoll has arranged, through the courtesy of S. J. Glen, proprietor of the New Central, for exhibitors to see them in action, if they so wish.

S. J. Witchallf, Walturdaw's Sussex representative, will be in attendance.

W. G. ALTRI.I

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., June 5 and Wed., June 11

Thursday

Two Men and a Girl (*RKO-Radio*)

Studio One. **10.30 a.m.**

Cast: Shirley Temple, Franchot Tone, Guy Madison, Lina Romay. **Director:** William Keighley.

Romantic comedy revolving around the predicament of a staid consular assistant who becomes involved in the affairs of a young couple who are trying to carry out a runaway marriage in Mexico City.

Franchot Tone, as the young consul, does everything he can to help Shirley Temple and Guy Madison, as a young American girl and her soldier fiancée with three days' leave.

His interest in the young girl is misunderstood by his Mexican fiancée, Lina Romay.

Bush Christmas (*G.F.D.*)

Private Theatre. **10.30 a.m.**

Cast: Chips Rafferty, Helen Grieve, John Fernside, Stan Tolshurst, Pat Penny, Thelma Grigg, Clyde Combo, John McCallum, Nicky Yardley, Morris Unicomb, Michael Yardley, Neza Saunders. **Director:** Ralph Smart.

A full-length children's feature, it features Chips Rafferty and Helen Grieve, of "The Overlanders," in a story in which some children, riding home from school for Christmas, in Australia, track down and help to capture a gang of horse-thieves.

Shorts (*Columbia*)

Private Theatre. **2.30 p.m.**

The following will be shown: "Fright Knight" (U), "Hot Heir" (A.), "Thrills of Music, No. 5" (U), "Community Sing, No. 103" (U.), and "Unsure Runts" (U).

Friday

Black Memory (*Ambassador*)

Studio One. **10.45 a.m.**

Cast: Michael Atkinson, Jane Arden, Myra O'Connell, Michael Medwin, Frank Hawkins, Winifred Melville. **Director:** Oswald Mitchell.

Gilbert Church's latest Bushey production. It introduces four new young stars, the result of an extensive country-wide search for talent. They are Michael Atkinson, Jane Arden, Myra O'Connell and Michael Medwin.

Adapted from John Gilling's original story, it relates the adventures of the son of a murderer who tries to live down the family's past.

The theme, involving hold-ups and a murder, is said to be an extremely topical subject.

Fun on a Week-end (*United Artists*)

G.B. Large Theatre. **2.30 p.m.**

Cast: Eddie Bracken, Priscilla Lane, Tom Conway, Allen Jenkins, Arthur Treacher. **Director:** Andrew Stone.

Comedy, following the adventures of Eddie Bracken and Priscilla Lane as a penniless pair of friends who pawn their clothes, buy "swank" beachwear and thus mingle with the élite on an exclusive Florida beach.

Impersonating a wealthy Wall Street couple, they succeed so well in their deception that they end up with Bracken being offered the presidency of the town's biggest departmental store.

Monday

Ideal Girl (*G.F.D.*)

Private Theatre. **10.30 a.m.**

Cast: Julie Bishop, Jess Barker, Alan Mowbray, George Dolenz, Joan Fulton, Laura Dean Dutton, Arthur Q. Bryan and Charlie Barnet and his orchestra. **Director:** Will Jason.

Combination of music, comedy and romance built round the adventures of a feminine efficiency expert who, knowing nothing about the job, tries to put over a music-publishing business.

South of Pago Pago (*A.B.F.D.*)

Hammer Theatre. **10.45 a.m.**

Reissue.

Tuesday

Trail Street (*RKO-Radio*)

Studio One. **10.30 a.m.**

Cast: Randolph Scott, George "Gabby" Hayes, Robert Ryan, Anne Jeffreys, Madge Meredith, Steve Brodie, Harry Woods, Billy House. **Director:** Ray Enright.

Outdoor drama. Its background is Kansas in the '80s, and its story centres round the bitter feud between farmers and cattlemen for the rich lands which made it a great agricultural state.

Randolph Scott appears as "Bat" Masterson, fighting marshal who helps to bring law and order to the West.

Woman Alone (*A.B.F.D.*)

Hammer Theatre. **10.45 a.m.**

Reissue.

Wednesday

Child of Divorce (*RKO-Radio*)

Studio One. **10.30 a.m.**

Cast: Sharyn Moffett, Regis Toomey, Madge Meredith, Walter Reed, Una O'Connor. **Director:** Richard O. Fleischer.

Domestic drama in which Sharyn Moffett appears as the child victim of marital troubles.

The child becomes aware that there is tension between her parents, played by Regis Toomey and Madge Meredith, and when they get a divorce she is given into the custody of her mother during her schooldays, with the proviso that she will go to live with her father during the summer holidays. She is unhappy and restless when her mother marries the "other man."

For the Love of Rusty (*Columbia*)

Own Theatre. **2.30 p.m.**

Cast: Ted Donaldson, Tom Powers, Ann Doran, Aubrey Mather, Sid Tomack. **Director:** John Sturges.

Third in the "Rusty" series, it is a story of a boy's love for his dog.

The austerity of his father's manner and the irresponsible pranks of a boy and his dog keep father and son apart. When, however, the dog is hurt in saving a friend's life, the two are reconciled.

Phantom Rancher; Death Rides the Range (*A.B.F.D.*)

Hammer Theatre. **10.45 a.m.**

Reissue.

Short (*Empire*)

Norman's Theatre. **11 a.m.**

A two-reel short entitled "On Tap" will be shown.

Anita Louise, Ron Randall and Oliver Thorndike in Columbia's version of the Sapper novel BULLDOG DRUMMOND AT BAY. It will be Trade shown on Thursday, June 19, at the G-B. Private Theatre at 10.45 a.m.

"MONTE CRISTO" ADVENTURE IN COLUMBIA'S GROUP OF SEVEN

"MONTE CRISTO'S REVENGE," an adventure story in the Alexander Dumas tradition, starring Louis Hayward and Barbara Britton, heads a new group of seven Trade shows announced by Columbia.

The story of "Monte Cristo's Revenge" is set in the era of the Emperor Louis Napoleon of France, with Louis Hayward as the heir to the Monte Cristo fortune and Barbara Britton as the heroine.

The film was directed by Henry Levin from a screenplay by George Bruce and Alfred Neumann.

"Paula"

"Paula" presents Glenn Ford in the rôle of a tough and cynical young mining engineer whose weaknesses are drink and the feminine sex.

Playing opposite Ford is Janis Carter as a treacherous waitress, and Barry Sullivan as an unscrupulous banker.

The film was directed by Richard Wallace, working from a screenplay by Ben Maddow.

"Bulldog Drummond"

Ron Randell and Anita Louise star in the latest of the "Bulldog Drummond" series, "Bulldog Drummond at Bay," based upon the adventures of the character created by Sapper.

Randell, the new Australian star, plays the part of Bulldog Drummond, and Anita Louise is seen in the feminine lead.

Terry Kilburn, the former child actor, makes his début as an adult in the part of a cub reporter, the comedy foil for Randell.

Mystery Drama

"Blind Spot" is a mystery drama, starring Chester Morris and Constance Dowling.

Morris, a novelist, dispirited by the fact that his books are not selling, takes to drink. While under the influence of liquor, he tells his publisher a plot of a thriller with a perfect murder. When the publisher is murdered in exactly the manner described in the new yarn the author is arrested.

Robert Gordon directed

Mother Love Drama

The thoughts and emotions of a young girl are presented in "Millie's Daughter," starring Gladys George, Gay Nelson, Paul Campbell and Ruth Donnelly.

Gladys George portrays Millie, a self-willed, matured woman willing to make any sacrifice to help her daughter to avoid the pitfalls that spoiled her own life.

Sidney Salkow directed

Latest "Rusty"

The third adventure in the "Rusty" series, "For the Love of Rusty," starring Ted Donaldson, Tom Powers, Ann Doran, Aubrey Mather and Sid Tomack, is a simple story of a boy's love for his dog.

A lawyer, trying to be a companion to his son, Danny, fails to draw the boy to him. The spirited Danny leaves home and camps out, with his sympathetic mother's approval, with a travelling veterinary surgeon with whom he has made friends. An unexpected accident in which Rusty is hurt after saving the veterinary surgeon's life finally brings father and son together.

John Sturges directed

"Crime Doctor" Again

Eighth of the "Crime Doctor" murder melodramas, starring Warner Baxter, "The Millerson Case" relates the adventures of Dr. Ordway, psychiatrist, in the Blue Ridge Mountains of Virginia.

Arriving at a quiet little village in the heart of Virginia, Ordway becomes involved in a typhoid epidemic. There are several mysterious deaths, including that of Dr. Millerson, the local physician.

George Archainbaud directed.

Where and When to See Them

For the Love of Rusty, Wednesday, June 11, Own Theatre, 2.30 p.m.

Millie's Daughter, Thursday, June 12, Own Theatre, 2.30 p.m.

Blind Spot, Tuesday, June 17, G.B. Private Theatre, 10.45 a.m.

Monte Cristo's Revenge, Wednesday, June 18, G.B. Private Theatre, 2.30 p.m.

Bulldog Drummond at Bay, Thursday, June 19, G.B. Private Theatre, 10.45 a.m.

Paula, Tuesday, June 24, Hammer Theatre, 2.30 p.m.

The Millerson Case, Wednesday, June 25, Hammer Theatre, 2.30 p.m.

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MANAGER required to take charge of two small kinemas in a North-East coastal town; must be keen, energetic and experienced; experience in the running of a small café would be an advantage; wage, together with bonus on results; good opportunity for a live man.—Write, stating age, experience, and enclose references, A., Box 223, Kinematograph Weekly.

WANTED immediately, Chief Operator; good Second would do; 6-day week evenings only; permanent position.—Full particulars and wage required, S., Box 215, Kinematograph Weekly.

EXPERIENCED Working Chief Operator wanted.—Apply, Corona Cinema, Swanley, Kent.

CHIEF and Second Operators required for positions in Kent; good salary; must be fully experienced.—Write, full particulars, to the Wardona Cinema, Evelyn House, 62, Oxford Street, London, W.1.

CHIEF Projectionist wanted for working-class kinema. No matinées except Saturday; Simplex and RCA.—Apply, 9, North Road, Bristol 6.

WANTED, Chief Operator, independent kinema on the South Coast; Wide Range, Kalee mechanisms; top wages to the right applicant; interview could be arranged in London at Office in Mayfair.—Write, Manager, Savoy Cinema, Totton, Southampton.

DESPATCH Clerk (male) wanted immediately by Advertising Film Co.—Write, giving particulars of experience, to Theatre Publicity, Ltd., 128, Finchley Road, N.W.3.

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COMPTON Theatrone Organ for sale; standard 2-manual Compton console; two banks of five speakers; ideal instrument for kinema, dance-hall, holiday camp, etc. Can be seen by appointment.—Write, W., Box 219, Kinematograph Weekly.

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FOR Sale, quantity L.I. Carbons, in unopened, original packings, 14m. x 8 in. positives, 10m. x 8 in. negatives; cheap to clear.—Cinema, Uppingham, Rutland.

FOR Sale, Rectifier Units suitable for arc supplies, input 400, 415 or 440 volts, 3-phase, 50 cycles, output 34, 36, 38 or 40 volts D.C. at 30 amps. In well-ventilated steel case, floor mounting, with lifting eyes on top. Price £30.—Saville, 4, Goodramgate, York.

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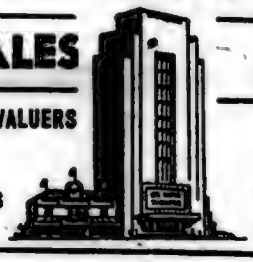

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Continued from page 48

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
		SHEFFIELD.				
Tues., June 10	10.45 a.m.	Cinema House	Lost Honeymoon	G.F.D.	Franchot Tone ...	A
Wed., „ 10	10.30 a.m.	Union Street P.P.	Jungle Flight	Paramount ...	Robert Lowery ...	A
Thurs., „ 11	10.30 a.m.	Cinema House ...	Two Men and a Girl	RKO-Radio ...	Shirley Temple ...	U
„ 12	10.30 a.m.	Union Street P.P.	How Green Was My Valley (Reissue)	20th Century-Fox	Walter Pidgeon ...	A
Fri., „ 12	10.30 a.m.	Cinema House	Trail Street	RKO-Radio ...	Randolph Scott ...	U
„ „ 13	10.45 a.m.	Union Street P.P.	Cigarette Girl	Columbia	Leslie Brooks ...	A
„ „ 13	10.30 a.m.	Cinema House ...	The Egg and I	G.F.D.	Claudette Colbert ...	U

(For London Trade Shows see page 45)

TRADE SCREENINGS IN THE PROVINCES

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CER
		BIRMINGHAM.				
Tues., June 10	10.30 a.m.	Futurist	King of the Wild	Columbia	Preston Foster	
,, ,, 10	10.30 a.m.	Scala	Lost Honeymoon	G.F.D.	Franchot Tone	
Wed., ,, 11	10.30 a.m.	Scala	Trail Street	RKO-Radio	Randolph Scott	
,, ,, 11	10.30 a.m.	Futurist	East Side of Heaven (Reissue)	Eros	Bing Crosby	
Thur., ,, 12	10.30 a.m.	Futurist	Dual Alibi	Pathe	Herbert Long	
,, ,, 12	10.30 a.m.	Scala	Two Men and a Girl	RKO-Radio	Shirley Temple	
Fri., ,, 13	10.30 a.m.	Futurist	Southern Cross	Columbia	Ron Randell	
,, ,, 13	10.30 a.m.	Scala	The Egg and I	G.F.D.	Claudette Colbert	
,, ,, 13	10.30 a.m.	Tatler	Child of Divorce	RKO-Radio	Sharyn Moffett	
		BRISTOL.				
Tues., June 10	10.30 a.m.	News Theatre	Lost Honeymoon	G.F.D.	Franchot Tone	
Fri., ,, 13	10.30 a.m.	News Theatre	The Egg and I	G.F.D.	Claudette Colbert	
		CARDIFF.				
Tues., June 10	10.45 a.m.	Park Hall	The Thirteenth Hour	Columbia	Richard Dix	
,, ,, 10	10.45 a.m.	Olympia	Dual Alibi	Pathe	Herbert Long	
,, ,, 10	10.45 a.m.	Empire	Lost Honeymoon	G.F.D.	Franchot Tone	
,, ,, 10	10.45 a.m.	Odeon	East Side of Heaven (Reissue)	Eros	Bing Crosby	
Wed., ,, 11	10.45 a.m.	Park Hall	The Lone Wolf in Mexico	Columbia	Gerald Mohr	
,, ,, 11	10.45 a.m.	Olympia	Something to Sing About (Reissue)	International	James Cagney	
,, ,, 11	10.30 a.m.	Odeon	Trail Street	RKO-Radio	Randolph Scott	
Fri., ,, 13	10.45 a.m.	Park Hall	Alias Mr. Twilight	Columbia	Lloyd Corrigan	
,, ,, 13	10.45 a.m.	Empire	The Egg and I	G.F.D.	Claudette Colbert	
,, ,, 13	10.30 a.m.	Olympia	Child of Divorce	RKO-Radio	Sharyn Moffett	
,, ,, 13	10.45 a.m.	Odeon	Calendar Girl	British Lion	Jane Frazee	
		GLASGOW.				
Tues., June 10	10.45 a.m.	Playhouse	Alias Mr. Twilight	Columbia	Lloyd Corrigan	
,, ,, 10	10.45 a.m.	La Scala	Lost Honeymoon	G.F.D.	Franchot Tone	
Wed., ,, 11	10.50 a.m.	La Scala	Dual Alibi	Pathe	Herbert Long	
,, ,, 11	11 a.m.	Green's Playhouse	Something to Sing About (Reissue)	International	James Cagney	
,, ,, 11	10.30 a.m.	Regent	Trail Street	RKO-Radio	Randolph Scott	
,, ,, 11	10.30 a.m.	Cosmo	Gambling Hell	Renown	Eric Von Stroheim	
Thur., ,, 12	10.45 a.m.	Regent	When's Your Birthday ?	Renown	Joe E. Brown	
Fri., ,, 13	10.45 a.m.	La Scala	The Egg and I	G.F.D.	Claudette Colbert	
,, ,, 13	10.30 a.m.	Regent	Child of Divorce	RKO-Radio	Sharyn Moffett	
,, ,, 13	10.45 a.m.	Cranston's	Waterloo Road (Reissue)	Eros	John Mills	
,, ,, 13	10.45 a.m.	Regal	Calendar Girl	British Lion	Jane Frazee	
		LEEDS.				
Tues., June 10	10.45 a.m.	Tower	Cigarette Girl	Columbia	Leslie Brooks	
,, ,, 10	10.30 a.m.	Ritz	The Perils of Pauline	Paramount	Betty Hutton	
,, ,, 10	10.45 a.m.	Scala	Lost Honeymoon	G.F.D.	Franchot Tone	
,, ,, 10	10.30 a.m.	Tatler	Black Memory	Ambassador	Michael Medwin	
Wed., ,, 11	10.30 a.m.	Ritz	Southern Cross	Columbia	Ron Randell	
,, ,, 11	10.30 a.m.	Scala	Trail Street	RKO-Radio	Randolph Scott	
,, ,, 11	10.45 a.m.	Tower	Broadway (Reissue)	Eros	George Raft	
Fri., ,, 13	10.45 a.m.	Tower	The Egg and I	G.F.D.	Claudette Colbert	
,, ,, 13	10.30 a.m.	Tatler	Child of Divorce	RKO-Radio	Sharyn Moffett	
,, ,, 13	10.45 a.m.	Ritz	Calendar Girl	British Lion	Jane Frazee	
		LIVERPOOL.				
Tues., June 10	10.45 a.m.	Majestic	Dual Alibi	Pathe	Herbert Long	
,, ,, 10	10.30 a.m.	Scala	Lost Honeymoon	G.F.D.	Franchot Tone	
Wed., ,, 11	10.45 a.m.	Futurist	The Lone Wolf in Mexico	Columbia	Gerald Mohr	
,, ,, 11	10.30 a.m.	Forum	Trail Street	RKO-Radio	Randolph Scott	
,, ,, 11	10.45 a.m.	Majestic	Broadway (Reissue)	Eros	George Raft	
,, ,, 11	10.30 a.m.	Scala	When's Your Birthday ?	Renown	Joe E. Brown	
Thur., ,, 12	10.45 a.m.	Futurist	King of the Wild	Columbia	Preston Foster	
,, ,, 12	10.30 a.m.	Scala	The Egg and I	G.F.D.	Claudette Colbert	
,, ,, 12	10.45 a.m.	Majestic	The Perils of Pauline	Paramount	Betty Hutton	
Fri., ,, 13	10.45 a.m.	Scala	Alias Mr. Twilight	Columbia	Lloyd Corrigan	
,, ,, 13	10.30 a.m.	Futurist	Child of Divorce	RKO-Radio	Sharyn Moffett	
,, ,, 13	10.45 a.m.	Majestic	Calendar Girl	British Lion	Jane Frazee	
		MANCHESTER.				
Tues., June 10	10.45 a.m.	Oxford Street	The Lone Wolf in Mexico	Columbia	Gerald Mohr	
,, ,, 10	10.30 a.m.	Theatre Royal	Two Men and a Girl	RKO-Radio	Shirley Temple	
,, ,, 10	10.45 a.m.	Deansgate	Lost Honeymoon	G.F.D.	Franchot Tone	
,, ,, 10	10.45 a.m.	Market Street	Black Memory	Ambassador	Michael Medwin	
Wed., ,, 11	10.45 a.m.	Theatre Royal	Alias Mr. Twilight	Columbia	Lloyd Corrigan	
,, ,, 11	10.30 a.m.	Gaiety	Trail Street	RKO-Radio	Randolph Scott	
Thurs., ,, 12	10.45 a.m.	Market Street	On Boot Hill	Columbia	Charles Starrett	
,, ,, 12	10.45 a.m.	Theatre Royal	East Side of Heaven (Reissue)	Eros	Bing Crosby	
Fri., ,, 13	10.45 a.m.	Deansgate	The Egg and I	G.F.D.	Claudette Colbert	
,, ,, 13	10.30 a.m.	Oxford Street	Child of Divorce	RKO-Radio	Sharyn Moffett	
		NEWCASTLE.				
Tues., June 10	10.30 a.m.	Essoldo	Dual Alibi	Pathe	Herbert Long	
,, ,, 10	10.30 a.m.	Pavilion	Lost Honeymoon	G.F.D.	Franchot Tone	
,, ,, 10	10.30 a.m.	Grainger	When's Your Birthday ?	Renown	Joe E. Brown	
Wed., ,, 11	10.30 a.m.	Essoldo	The Guilt of Janet Ames	Columbia	Rosalind Russell	
,, ,, 11	10.30 a.m.	Pavilion	Trail Street	RKO-Radio	Randolph Scott	
Thurs., ,, 12	10.45 a.m.	Essoldo	King of the Wild	Columbia	Preston Foster	
,, ,, 12	10.30 a.m.	Pavilion	Two Men and a Girl	RKO-Radio	Shirley Temple	
Fri., ,, 13	10.30 a.m.	Essoldo	Southern Cross	Columbia	Ron Randell	
,, ,, 13	10.30 a.m.	Pavilion	The Egg and I	G.F.D.	Claudette Colbert	
,, ,, 13	10.30 a.m.	Stolls	Child of Divorce	RKO-Radio	Sharyn Moffett	
		NOTTINGHAM.				
Tues., June 10	10.30 a.m.	Carlton	Two Men and a Girl	RKO-Radio	Shirley Temple	
,, ,, 10	10.45 a.m.	Scala	Lost Honeymoon	G.F.D.	Franchot Tone	
Thurs., ,, 12	10 30 a.m.	Elite	Trail Street	RKO-Radio	Randolph Scott	
Fri., ,, 13	10.45 a.m.	Scala	The Egg and I	G.F.D.	Claudette Colbert	
,, ,, 13	10.30 a.m.	Elite	Sinbad the Sailor	RKO-Radio	Douglas Fairbanks, Jun.	

Continued at foot of page 47.

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